

Dedicated in loving memory to
Melba Grace Dionysius

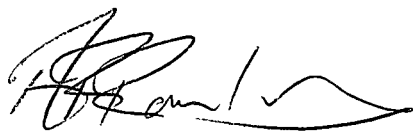
The Raw, the Rotted and the Interruption of Cooking:
A Visual Investigation

by Andrew Rewald

BFA (Hons, First Class) Griffith University, QCA

Submitted in partial fulfilment of the requirements for the degree of Master of
Fine Arts University of Tasmania, July 2009

This thesis contains no material that has been accepted for a degree or diploma by the university or any other institution, except by way of background information and duly acknowledged in the thesis. To the best of my knowledge and belief it incorporates no material previously published or written by another person except where due acknowledgment is made in the text of the thesis.

A handwritten signature in black ink, appearing to read 'Andrew Rewald', with a stylized flourish at the end.

Andrew Rewald

Acknowledgments

I wish to thank my supervisor John Vella for his professionalism and insight to this project, my secondary supervisor Jonathon Holmes for his encouragement and direction with writing, for their support, insight, and patience throughout my candidature. A big thankyou to family, friends and peers for their unconditional support and belief, it meant more than they know.

Many people have contributed to the realization of this project. Special thanks go to Tim Baines, Reaf Sawford, Aaron Horsley for their technical support, and also to all the studio technicians and staff within the art college for their skills and advice.

Contents

Introduction.....1

Chapter 1: Background to the Project.....6

 1.1 *Early Research*.....6

 1.2 *Previous Work*.....8

Chapter 2: Raw (Self and Other).....12

 2.1 *Identity*.....12

 2.2 *Memory*.....23

Chapter 3: Cooked (Composition and Decomposition).....27

 3.1 *Abjection*.....27

 3.2 *Eating and Sex*.....34

Chapter 4: Rotted (Concealment and Elaboration).....42

 4.1 *Masking*.....42

 4.2 *Illusions and Reality*.....49

Conclusion.....61

Appendices

Appendix 1: *Bibliography*.....64

Appendix 2: *List of Submitted work*.....68

Appendix 3: *List of Illustrations*.....69

Appendix 4: *Endnotes*73

Appendix 5: *Curriculum Vitae*.....79

Introduction

Food is a language, not just sensory but a physical and visual language as well. Humans feed on symbols and myths, and enact food-related rituals and taboos on a daily basis. As food sharing in most cultures and religions is a ritual act, usually involving the family, this is a form of positive communication. On the other hand eating can be a dangerous, manipulative, and disturbing indicator of social dysfunction and individual disorder.

Utilising the performative language of food this project implicates the body as a site of curiosity, consumption, digestion and creation. As a chef I work with the understanding that cuisine is not static but a constantly changing hybrid of influences, and that cookery is a multi-layered reflection of a place and time. Throughout the research food is presented as revealing our strengths, weaknesses and desires involving not only individual bodies but also society as a whole.

The research is also informed by personal experience. Personal narrative enters from two different but related directions. The first is my background as a chef, the second being formative childhood memories. Even though my work responds to (or is mediated by) personal experience it does not deal with autobiography but the presentation of an altered 'other' self. This creates a paradox, particularly in my performances, as I work with something only I know, in order to say something that represents others as well. By using my own body in the work I orchestrate a form of self-exposure; in doing this I glorify while denying my identity, seeking ways of presenting my body as more than my individual self, while acknowledging the ever-present narcissism latent in the action.

I use performance in context with food because both subjects foreground the body and provide a platform for observing food meanings in art that transcend simple representations of things to eat. Food is also considered for its religious and sexual associations because of its power to stimulate imagination and provide pleasure at the limits of experience. In conjunction with this, the body is used to explore boundaries of taste, in the sensorial, the metaphoric and the visual sense.

Susan Stuart's book *On Longing* [1993] significantly considers memory, nostalgia and the temporality of daily life. Food within art history is also considered for the powerful emblematic significance attached to it by the European tradition of still life which is also discussed in Norman Bryson's book *Looking at the Overlooked* [1990]. Bryson explores meaning in the piles of fruit, skulls and game birds of still life and vanitas painting. Within this context I refer to the performative nature of objects and materials, pointing to the transformative processes of composition and decomposition. Episodes from cinema are similarly used to reference life and death.

The *Raw and the Cooked* [1964] by French anthropologist Claude Levi-Strauss, presents food habits as indicating ritual, taboo and myth-making. In particular Levi-Strauss's essay *The Culinary Triangle* from his book *The Origin of Table Manners* [1968] have been very significant for this project. This 'triangle' has as its cardinal points the raw, the cooked and the rotted. Each point represents a meaning for the various ways that food is prepared and consumed for the individual, family or social group, thereby implicating cookery as a type of language. The culinary triangle also provides a framework for this paper to present relationships between food, the body and objects through the underlying contrasts of self and other (raw), composition and de-composition (cooked), concealment and elaboration (rotted).

Within the three theme areas of Raw, Cooked and Rotted the work of influential artists, who approach their practice with social, artistic and culinary concerns, provides a context for my work. Artists Daniel Spoerri, Mella Jarsma, Rirkrit Tiraivanija, Catherine Bell, Cindy Sherman, Janine Antoni, Mona Hatoum, Antony Gormley, Ana Mendieta, and Wim Delvoye engage the diverse social, sensual, and emotional meanings of eating and communality and in addition present relationships with the mechanations of food as cultural artefacts, on, in and separate from the body. The work of Farren Adria also negotiates the sensorial, culinary world of Molecular Gastronomy, and Paul McCarthy transgresses accepted boundaries of taste. Throughout this paper I also refer to other practitioners and their work, and episodes sourced from art history, particularly Philipo Marinetti and the *Futurist Cookbook* [1932].

Within this project both body-art and performance art are considered. Most of the artists referred to, including myself, work with their own bodies in a variety of ways. Through this process I aim to investigate the inter-subjective nature of contemporary life as it is suggested through the behaviour and gestures connected to eating. The diverse dichotomies between the 'individual and collective', the 'raw and cooked', the 'fresh and rotted' and 'nature and culture' provide a platform for this investigation.

Significant to this research is *To Eat or not to Eat* [2003], the catalogue for an exhibition of the same title held at Centro de Arte, Salamanca, Spain 2002, that examines food as a model for art reception throughout the twentieth and twenty-first centuries. *Into Me/Out of Me* [2006], also titled after an exhibition at P.S.1 Contemporary Art Centre, New York 2006, explores abjection, sexuality and bodily transgression in art. Various writers of specific texts have also informed this research. Roland Barthes' extension of Levi-Strauss' semantic language as a semiotic food language, and also his exploration of myth as a kind of speech in the book *Mythologies* [1957] play their part.

Sex and transgression are considered in the writing of Susan Sontag in *The Pornographic Imagination* [1967], an essay that responds to *Story of the Eye*, by Surrealist author Georges Bataille [1928] in which he exposes the erotic and the dangerous appetite for the human body.

Various authors have contributed to ideas and theories in relation to Performance and identity. These include Anne Marsh, whose *Body and Self: Performance Art in Australia 1969-92* [1993] charts this subject and places the contemporary artist's body within an historical context. Marvin Carlson's *Performance: A Critical Introduction* [2004], Lea Vergine *Body Art and Performance* [2000] which defines performance as centred on the body; and Amelia Jones *Self/Image: Technology, Representation and the Contemporary Subject* [2006] places the artist body within a context relating the 'self' within postmodernism and popular cultural discourse. Louise Tythacott provides historical insights into the Surrealist preoccupation with primitivism and 'otherness', in *Surrealism and the Exotic* [2003].

The resulting body of work portrays abstracted food preparation and consumption processes and investigates issues, both historical and contemporary, implied by cooking and eating. This strategy is employed to create a tension with the use of oppositions, presenting what is obviously myself standing in for an-other, referring to a 'self' to implicate a universal 'other'. This is presented as a "body without organs", a body explored in *A Thousand Plateaus* [1998] by Giles Deleuze and Felix Guattari. My body is also presented as a *flaneurial* body, one that experiences 'difference' as a consumer novelty and notions of 'self' as interchangeable in a constant state of transformation and self examination. This idea derives from writings on the *flaneur* by both Charles Baudelaire and Walter Benjamin that present the modern individual as one that validate their own presence and that of others within designated zones of conspicuous consumer participation, not unlike our current habits of conspicuous public dining.

The process and experience of this project raised a number of questions: How to present diverse food meanings and relationships, developed from my personal experiences, that have in turn evolved from Western modernization and its associated mediation of food, and art production alike? Also, do we define our selves and others by what we do, or don't eat, in relation to how we appear to and see others? Can I present these concerns in a performative context that acknowledges the historical significance of performance art while addressing contemporary performance strategies, and current associations with media and technology?

Chapter One: Background to the Project

1.1 Early research

The first stage involved exploring food as a material, subject matter and metaphor within art history and contemporary art practice. I considered the notion of consuming ‘the self’ as ‘the other’ viewed through modern eating habits represented by cultural homogenization and hybridity, because as Bell Hooks explains:

The commodification of Otherness has been so successful because it is offered as a new delight (...) Within commodity culture, ethnicity becomes spice, seasoning that can liven up the dull dish that is mainstream culture.¹

I was keen to visually explore this notion based on restaurant experiences appropriating and adapting ethnic food habits while working with fusion cuisine. I investigated various artists who use food to reflect on social or racial hybridity, such as Rikrit Tirivaniya and Mella Jaarsma.² I was also interested in contrasting this with the Surrealist’s appropriation of African and Oceanic objects as an alternative to the dominant aesthetic of modern art.³ This approach became problematic as I felt like an armchair observer engaged in ethnographic ‘self-othering,’⁴ a model that reinforces a Euro-centric construct of the ‘other’ by which we in ‘the West’ measure ourselves.

In re-examining what the ‘self’ and ‘other’ meant to me, the true motivation for my research became much more self-reflective. The research has maintained an ethnic flavour because the majority of key artists that I refer to respond to environments where food is both a political and social imperative, that in turn is reflected in their work. I have discovered that in recent years more and more artists in Western countries are increasingly aware of overconsumption, not

only as a major health threat, but also as a socially defining issue that consequently I am responding to.

As a chef I was confident and familiar with the visual dynamic of cookery, however performance was an unknown territory, loaded with fear, prejudice and myths that I needed to confront and overcome. These involved the ephemeral nature of the medium, the ambiguity between live and edited work, the fear of public performance, issues related to the nude stereotype, and various personal insecurities. In addition, I faced a lack of technological knowhow that impacted on my ability to record and document the projects. I also wished to continue with sculpture, my previous medium of choice, without a clear idea of its context with the performances. These issues contributed to the conclusion that this project does not explore the conceptual intricacies of technology and video art as the dominating aesthetic of our time. It does however use video as the most appropriate medium to present my ideas as the research progressed and dictated.

An ambiguity in relation to art reception between live performance and video documentation has been an ongoing issue over the duration of this project; the original performances are raw, and the videos, in a way, cooked. This is symptomatic of contemporary performance work, something that Marsh claims is a result of its cross disciplinary nature that makes it difficult to assess in terms of presentation, and the relationship between artist and audience.⁵ This is something I encountered in different ways with each public work and is discussed throughout this paper.

In mid 2008 I suspended my candidature for six months to re-evaluate the project, after which I undertook a residency, *Time_Space_Space_6* in January 2009 at the Queensland University of Technology in Brisbane, initiated by and in collaboration with Performance Space, Sydney. Twenty Australian artists from hybrid performance practices in film, theatre, cybernetics, music and

visual arts spent two intensive weeks with two local and two international facilitators - artists, curators and writers also from similar hybrid practice backgrounds. The workshop explored modes of performance delivery within visual arts and theatre, personal history, and the various narrative mediums of telling, remembering, living and re-inventing. The residency helped me to understand what performance art meant to my project and presented ways of negotiating technology and my various personal doubts about understanding the medium and it's context. Because as Marvin Carlson states "performance has become a highly visible, one might almost say emblematic, art form in the contemporary world - a world that is highly self-conscious, reflexive, obsessed with simulations and theatricalizations in every aspect of its social awareness."⁶ Perhaps more importantly, the residency provided confidence for me to continue my research.

1.2 Previous Work

Since undertaking a BFA at the Queensland College of Art, I have applied a semi-autobiographical theme to my work, via the domestic and professional materials and experience that have established a context for my work. Two works from this period are significant forerunners to my current exploration as they articulate: traditional associations between fine food and fine art, relationships between the gourmet and the every-day and employ kitchen objects/utensils with particular commercial, industrial and domestic histories.

That in Itself is a series of sculptures produced 2005-7 that consists of modified *Tupperware* pieces. As a child I constructed futuristic *Tupperware* cities in my grandmother's kitchen unaware of Earl Tupper's motivation for the original designs of the now ubiquitous vacuum-sealed containers.⁷ While collecting from opportunity shops for this work, I noticed and acknowledged the stains and wear that spoke of use, function and daily ritual. I also noticed the specific design aesthetic that may have motivated the original purchase.

These discarded *Tupperware* pieces represented another history, a possible snapshot of someone else's time and space, evoking a sense of the ephemeral nature of modern life. *Tupperware* becomes a form of historical record of all the foods and utensils that have made contact with it.



Figure 1: *That in Itself*, 2005-7

For this work, spice and wax were cast into the forms of kitchen objects and utensils and fused directly to the *Tupperware*. They then appeared as hybrid weaponry; object mutant delicacies microwaved one too many times. Ideas related to genetic modification were introduced, exploring the way in which this has entered the suburban imagination not unlike processed foods. I was intrigued to learn that processed foods began to be seriously marketed alongside *Tupperware* during the rise of supermarkets in nineteen fifties post-war consumer culture.⁸ My grandmother's prodigious collection was a testament to *Tupperware*'s desirability as a consumer product, and her preference for convenience and processed foods was very much a response to the marketing campaigns of the time.

Stemming from the idea of decay in modern life is *Everyone and Nobody*, 2005. This work alludes to histories of global trade, colonialism and urbanisation in the kitchen with *Tupperware* again as a consumer product symbolic of modernity. These 'home sweet home' style shields are coated with *Master Foods* spices my grandmother displayed in a wooden antique styled rack on her

kitchen wall. Mounted on the shields are pink wax objects cast from hybrid shapes fusing various household utensils with *Tupperware* forms. They resemble amorphous flesh-like trophies, more like living organs or body parts, than the animal heads symbolic of a great white hunter's conquest.

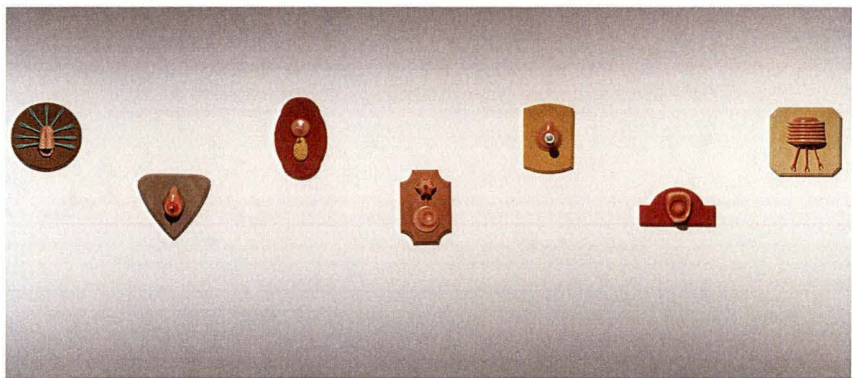


Figure 2: *Everyone and Nobody*, 2005

A curious thing happened when this work was exhibited in the *Fresh Cut* 2005 exhibition at the Institute of Modern Art, Brisbane. Each day a shield coated with Tandoori powder developed beads of water that ran down the wall and dripped off the wax appendage. The work had absorbed moisture during the night and when the lights and air-conditioning were turned on the next morning the same moisture was extracted. Despite the fact that I was required to address and repair the issue, it became a curiosity, like a religious icon weeping tears

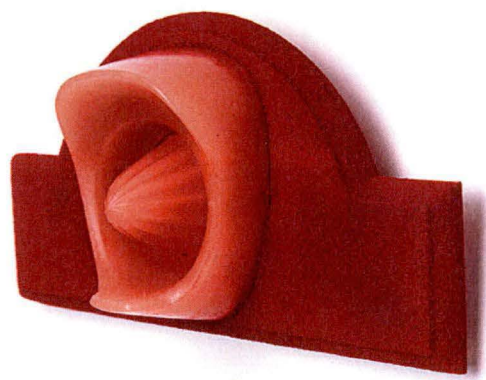


Figure:3 *Everyone and Nobody* (detail)

of blood. This bizarre event reminded me of the visceral and abject nature of food, but also its ability to conceal and reveal. This work then became the catalyst for thinking about how to transfer these experiments onto the actual body.

The works described here revealed that the relationship between domestic materials, and personal narrative evoked by ritual in the kitchen, alludes to a form of myth making from memory. They are forerunners to this research project, revealing my interest in exploring issues of transformation, where the use of food and related processes of cookery, are employed to explore personal and social issues associated with, and extending from, the human body.

Chapter Two: Raw (Self and Other)

2.1 Identity

Explorations of the body and food are popular concerns within Feminist and Queer discourse. In a discussion on the gay sensibility in the book *Discourses: Conversations in Postmodern Art and Culture*, Vito Russo talks about Levi-Strauss' terminology of *bricolage*⁹ as the playing around in our minds with selected elements from life in order to shape their meaning to our own purposes.¹⁰ Within a homosexual context, various factors like “ghettoization”, living in the closet and conservative environments mean that gays, like myself, have sought a reflection of their own inner lives within a broader heterosexual society through the arts.¹¹

A gay sensibility automatically informs the work for this project through the awareness of my bodily appearance, resulting from the narcissism symptomatic of queer sub-culture.¹² As mentioned, the personal content/narrative is fragmented, so this operates more as abstract collage than as a specific identity referent. In discussing the difficulties between discourse on art and social politics Claire Bishop refers to Jaques Ranciere's interpretation of collage in a general sense of the term as “the principle of a ‘third’ aesthetic politics.”¹³ The first and second are: critical art that struggles between presenting transformative models and actually engaging them, and critical art that is potentially didactic, exposing the layers of signs thereby limiting the power of abstraction to represent life.

Bishop concludes the success of collage is that it technically obeys a fundamental visual logic prior to the combining of disparate materials, forms and images. As Bishop states:

Collage can be carried out as a pure encounter of heterogeneities, testifying wholesale to the incompatibility of two worlds. It mixes the strangeness of the aesthetic experience with the becoming-life of art and the becoming-art of ordinary life.¹⁴

Throughout this project performance has manifested in two ways: privately executed and filmed in the studio or gallery then edited into a resolved video piece; and filmed in the gallery with an audience that participates or observes, again resolved as a video piece in response to the initial event. In the creation of the work I negotiated the area between live performance and its mediation in video where it will be read in another context. This highlights a transition in my understanding of performance reception, from the idea that it is something that happens in a particular time and place as a temporal event, to its reception as video presenting the performance as a subjective interpretation of the same event.

Many performance artists of the late twentieth century explore political, ethical, and the social consequences of technology's influence on the body that further removed the 'self' from the work.¹⁵ In a discussion on live art and the complex relationship between performance and postmodernism, Marvin Carlson refers to Philip Aulslander's 1999 book *Liveness*. In this, Carlson presents the claim that the medium has lost its immediate presence and that live performance works are becoming "second-hand recreations of themselves as refracted through mediatization."¹⁶

In the 1960's and 70's, artists increasingly utilized their bodies as both subject and object in their works. They questioned conventional power structures, pushing their own bodies to explore the way that power holds sway over us. Through their actions they worked to shatter the taboos that insist that private and public, individual and collective, should be separate and different.¹⁷ Anne Marsh refers to ambiguity between body art and performance art, that the focus

on the body and mind as the primary content in body art “presents a narcissistic relationship.”¹⁸

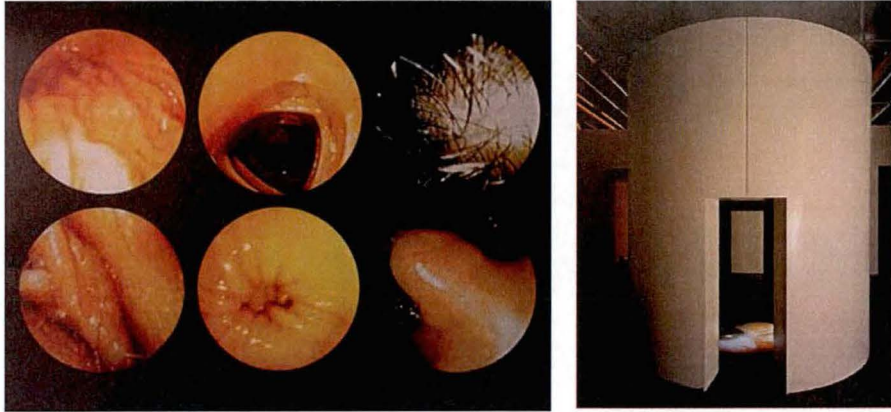
The audience potentially interprets the individual act of the artist as the artist’s personality, but a closer examination reveals the work to reflect what is often lost or forgotten in Western societies, that ego is a mythical and fragmented construct presented to the audience in self effacing and abusive ways that often contradict the socially constructed bodily norms.¹⁹

This is inferred within my work, in reference to relationships between ritual and taboo and the individual/social body. Throughout this project each work evolved as an ingredient for a recipe by drawing from past and present experience that in part describes the changing conditions of use for food in a modern technological age, and what this might imply for the outer/visible and inner/personal identity of my-self, as well as others. Lea Vergine refers to Jean-Paul Sartre describing strategies of body art that employ all of life’s proof of existence.

The body is a part of every perception. It is the immediate past in so far as it still emerges in the present that flees away from it. This means that it is at one and the same time a point of view and a point of departure - a point of view and a point of departure that I *am* and that I also *go beyond* as I move off towards what I must become.²⁰

Mona Hatoum’s work, *Corps Etranger* (Strange Body) 1994 explores this terrain. The motif of passage, from mouth through the body, is used to collapse the self-other distinction. This work unsettles the viewer with its documentation of an endoscopic video camera exploring the inner and outer surface of her body, transgressing bodily boundaries. The camera moves between mouth, intestines, anus and vagina, through pubic hair, over and around her body. The interplay between screen, dry skin and internal wetness enmeshes the viewer

and plays with the “normal” idea of the correct or appropriate distance for viewing the other.²¹



Figures 4-5: *Corps Etranger*, 1994

Engaging with the other has a cultural context for Mella Jaarsma’s work. Jaarsma focuses on the formation of identity from a sociological and anthropomorphic perspective. Having a Netherlands/Indonesian background, the artist uses food as an indicator of difference within her Javanese community to reflect on the “melting pot of religions”, and social groups in Indonesia.²² Various socio-political issues are addressed through the simple act of cooking and eating in *Hi Inlander (Hello Native)* 1998-99. This performance at the *3rd Asia Pacific Triennial Brisbane* presented iconic foods from various ethnic groups cooked and served (for the audience to consume) by models dressed in the skins from the various animal/meats on offer, in the form of Islamic women’s jilbabs.

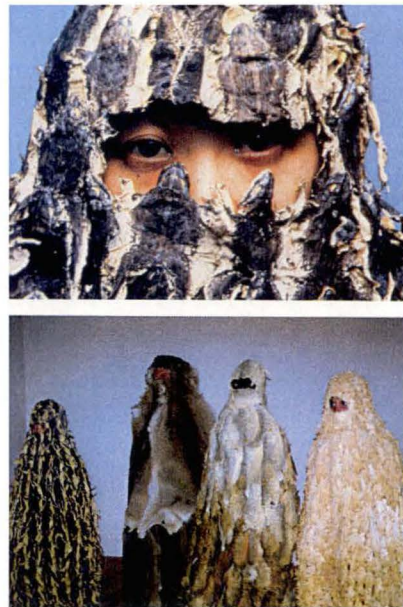


Figure 6: *Hi Inlander (Hello Native)*, 1998-99

The universal appeal of Jaarsma's work stems from the intrinsic way all cultures, some more overtly than others, identify with or through their food. Ritual and taboo, location and difference are the signposts for this work. Julie Ewington presents the following questions in response to this work. "What does it mean to walk around in another's skin, to see through their eyes, to make food with their own hands [and then] to eat their food and to become, therefore, like them?"²³

The ethnologist in me seeks to illuminate some of the meanings and myths surrounding food in both a domestic and industrial context. Today it is possible to compare the simplification of the modern diet to an estimated eighty thousand edible plant species known to man, who traditionally relied on around three thousand in any given place and time. Now, two thirds of the world's calorie intake is derived from four main crops, corn, soy, wheat and rice representing a significant shift from a dominantly green plant diet to a grain-based diet. Products from these crops contribute to approximately seventeen thousand new products on supermarket shelves per year.²⁴ These statistics point to industrial and gastronomic food processes that have transformed the modern diet.²⁵

Processed foods are significant for their marketing, packaging and consumption within my work. Not only are they mostly taboo for me, as I have celiac disease and most processed foods use wheat or by-products, but my brother is hindered with obesity. Symptomatic of various conditions associated with processed foods and additives as much as poor diet. By the close of this project he will have undergone radical, but now commonly performed, weight loss surgery where half his stomach is removed. He will never biologically crave food again. Eugene Anderson discusses contemporary food culture as informed by political ideology as much as religion and social standing. As an example, the author gives the "morbidly dysfunctional" Midwest American diet, one that in many ways reflects that of my own family, as one that people cling to because it

forms part of their identity even though it produces the highest rate of obesity and heart disease in the world.²⁶

In a meeting with food technician Nadav Ron of the *Unilever Group*, I was amazed to learn of the basic elements for the manufacture of processed foods. Ron explains that there are essentially four building blocks; they are starch (usually derived from grain), sugars/salt, emulsifiers (fat and/or oil), and additives (representing colour and flavour).²⁷ These ingredients are materials I had already been experimenting with for their historic, and metaphoric symbolism. One of which appears in the installation work *Below the Salt*, 2009.

On which side of the salt you sat indicated your social position and standing within a group when at the dinner table during medieval and Renaissance Europe.²⁸ This work consists of rotting apples coated in salt within a pool of glucose, placed at mouth height. On low hanging linen covering a plate, it slowly rotated on a pedestal, like a motorised *Lazy Susan*. Originally produced to work in context with the performance video *Mighty White* (discussed below) to reference ingredients constituting the building blocks for industrial food; the intent was to represent a disassociation from real food, or re-interpretation of a reality that processed foods stand in for. However, the decaying sweet smell, vibrant colour and gelatinous

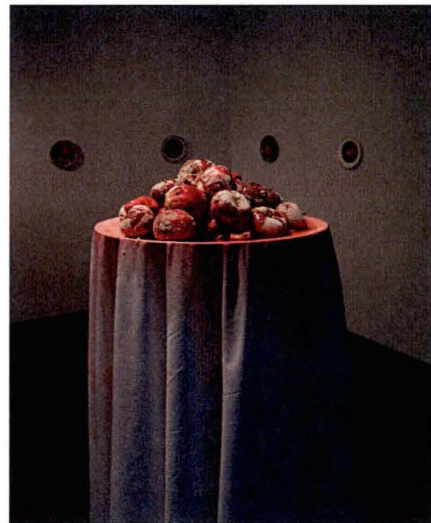
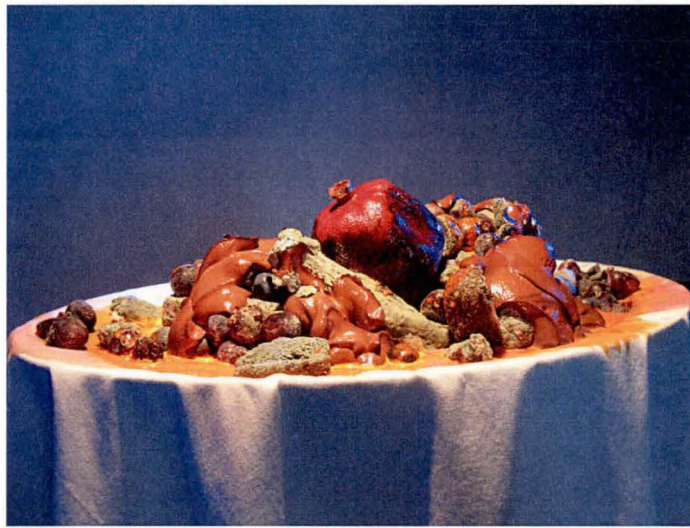


Figure 7: *Below the Salt*, 2009

texture related more directly with notions of attraction, repulsion and viscera. Ideas explored at length in chapter three with food and sex relationships. *Below the Salt* has its origins in the work *Platter* 2009, exhibited at Gallery Six_A Hobart for the solo exhibition *EXPANDED -NEED, EXTENDED -DESIRE*.

What appears like a prop for a Cezanne Still Life painting, on closer inspection, looks like glistening fresh liver alongside fruit sized lumps of mould swimming in a molten yellow sauce. Interestingly people assumed this was artificial; like the plates of high gloss plastic dishes from the menu adorning shopfront windows often seen in Chinatown districts. *Platter* was actually a composition of bread and over ripe fruit incubated for a month prior to being exhibited. For the install this was partly coated with chocolate *ganache* and saffron icing.



Figures 8: *Platter*, 2009

This work embodied a sense of duration throughout the exhibition as the linen, which sat between the food and plate, absorbed the juices creating multi-coloured lacework over and down the plate and cloth, as the still life composition rotted and collapsed. Visually appealing yet repulsive, the contrast between decaying wetness, against dry mould and linen, created an abject tension. In tandem with the audience assumption, this tension highlights dichotomies within the research in specific relation to reality and illusion, preservation and decay, and composition and decomposition.

The concept for this work evolved from a collaborative work *Battery Operated* for *MEMBRANE*, the keynote exhibition of the 2008 Next Wave Festival, Melbourne, Federation Square. The location for our work was subterranean,

deep within the service tunnels chosen to parody Tasmania's geographic and cultural location within the vernacular of mainland Australian culture. The title derived from the use of five hundred kilos of donated potatoes from the food company McCains Foods. Five 'patches', one for each artist were wired up to create an electric current fed to an overhead tram-like cable system to a centralized car battery. This in turn was fed back through another cable system to power and illuminate one element of each artists practice within their 'patch.'

For my installation I wove copper wire around apples piled high like a *Croquembouche*. The apples were encased in salt adhered with egg. As the fruit rotted, the wire corroded to a blue patina, juices pooling onto a pulsing Ceelite plate.²⁹ I was attracted to the notion of illuminating a state of decomposition, or rather the specific decomposition of a state of preservation as it were. Although not overtly part of this project, this work activated my interest in the process of decay and transformation translated as performative. It also informed my use of apples for the work *Below the Salt*, not as a signifier of location alluding to the 'Apple Island' but for its reference to the first taboo, the forbidden fruit picked from the Garden of Eden. This in turn draws attention to the interwoven nature of food, religion and family.

Mighty White is a work that attempts to reclaim in some small way an aspect of my heritage. The original aim was to engage the public with 'food for thought' in a recipe-sharing exercise intended to explore difference within a specific community. Of all the work within this project, this has been the most significant in terms of experiencing success and failure. *Mighty White* was the catalyst for understanding the implication of 'self' and 'other' for this project after the perspective shifted from a cross-cultural hybrid view of cookery, to a personal one. It was also my first live performance that occurred during a solo exhibition *BEST BEFORE, FUTURE PAST* at Bundaberg Regional Gallery (B.R.A.G) in August 2008.

I applied for this exhibition, as Bundaberg is the regional centre for Murgon, my family hometown. I proposed to combine aspects of my rural heritage with recent research on ritual, cookery and diet. I envisioned a performance staged as a cooking show but without direct reference to me personally. The intention was to respond to the local food habits, to seek difference within the everyday in much the same way as Rirkrit Tirivanija experimented with *Fladder Soup* 1993.

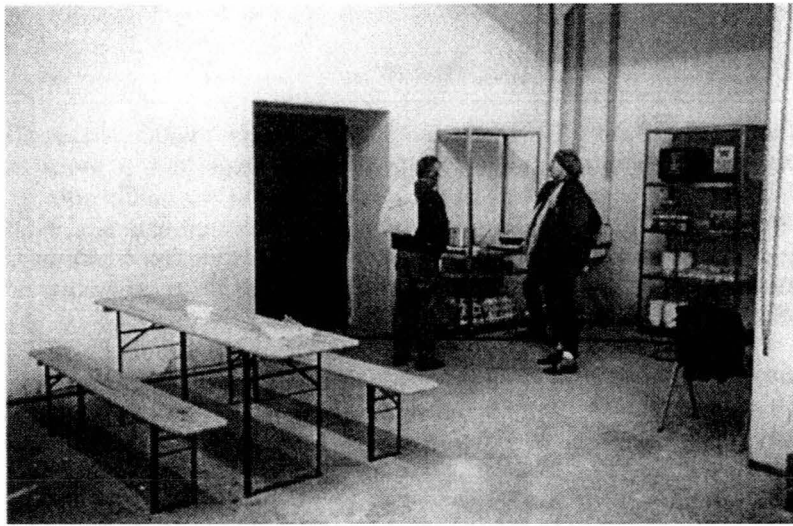


Figure 9: *Fladder Soup*, 1993

Tirivanija also takes the audience back to the basics of eating and drinking. He creates situations and events that open up art to the public realm by relating to the audience directly through food in a way that does not necessarily rely on visual metaphors to comment on social and political issues. The focus is on inter-personal relations, various forms of exchange, and making connections between art and the individual within a social setting.³⁰

Through food, Tirivanija considers cultural diversity based on his own Thai/Argentinian hybrid background. For *Fladder Soup*, Tiravanija related to the social context of the place where the work was presented. For a group show in Hamburg Germany in 1993 the work was exhibited in a loading dock. The

artist responds to the geographic location by making a local soup referred to in a film within the installation. The film shows an exchange between a customer, and the waiter and cook who are both ethnic migrants; where they argue over who makes the better traditional German soup.³¹ *Fladder Soup* also works with stereotypes with the physical location of a loading dock, signifying the back of house jobs usually filled by ethnic peoples. This work blurs the boundaries of race and identity further by implicating the audience as they sit at a German beer hall bench and table, an icon of communality in itself, helping themselves to the same soup depicted in the film, that simmers away in the corner.

Naively I thought it would be easy to engage people from my home region in a similar way, as everyone eats and would therefore be willing to openly share their diet, but my thinly veiled agenda caught me out. People, such as my family, are loyal to a particular lifestyle, even if it includes a diet that could kill them. I have come to realise that it is still a form of identity, with all its inherent complexities. Their diet defines their lifestyle despite those who, like myself, tell them it is wrong or unhealthy. Those from the city often have access to good quality 'fresh' food whilst ironically, in rural communities, people are subject to supermarket chain stores that monopolise access, limit choice and up-sell more 'convenient' and highly profitable processed foods.

Preoccupied with a side-blinding sense of social justice attached to *Mighty White* I found myself unprepared and floundering for the scheduled performance. As a backup performance I revisited an earlier work *Self Serve* (discussed in chapter four) where I applied paprika to my whole body. This time my arms became a segmented patchwork coat of cocoa, turmeric and chilli adhered with egg and oil. This was then brushed over 'blending' the spices to adhere a new concealing layer, this time wheat flour, before removing and collecting the resulting paste with a boning knife onto a plate.



Figures 10-11: *Mighty White*, 2008

In contrast to the original idea of engaging the audience, this performance was observed narrowly through a doorway and left the audience somewhat shocked and bewildered. I expect people turned up with the pre-conceived idea of chef-plus-performance-equals-cooking, and maybe eating. With their possible expectations shattered I was surprised when a number of people lingered to ask questions and share their thoughts on being confronted, but equally interested in, my work.

When reviewing this footage I was immediately intrigued by my arms that visually blend into the wall of the gallery to slowly reappear as the congealed spice, oil and egg underneath absorbed the white flour. As the name suggests, *Mighty White* refers to a generic brand of white bread popular in my childhood; something I devoured while contemplating the exotic origins of the *Masterfoods* spice bottles that hung unused like a still life on my grandmother's

wall. This work also refers to suburban homogeneity as it relates to the term, white bread eating habits.

B.R.A.G was once a bank and before that a customs house. The space I performed in was once a vault. This not only informs the tight composition of the video but also the presentation of spices, with their historical significance as status symbols, piled high on Medieval European dinner tables in a conspicuous display of affluence and wealth. I also made use of/employed the facemask that negated taste and smell, and in turn points to my non-traditional use of spices. As an edited video work it was then projected within the same space, above the residue of the live performance. This work references the interchangeable skins we present to the world and how we identify with, or maybe more importantly don't identify with, what we eat and therefore the things that traditionally defined us, like family.

2.2 Memory

Literal and metaphoric masks are key motifs for this project. Recently my mother and I cleaned out my grandmother's kitchen when she was placed in aged care. In a cupboard we found a sealed vegemite jar with a kewpie doll inside that was, as Nana informed us, the centrepiece for her 21st birthday cake. On closer inspection, the doll was wearing a royal icing dress, with much of the detail intact after 56 years but with a slight decay that seemed relative to the small amount of oxygen in the jar. There is something macabre yet poetic in this semi preserved object, a piece of time, symbolising a ritual event.

I now think of that doll as being like a death mask preserving this moment from her decaying memory. While undertaking this project my grandmother's health continues to deteriorate rapidly as she suffers dementia. Her presence throughout this project is a testament to her impact on me as an artist and a

person. This project has also become in part something of an exorcism exploring my past through emotional associations to food.

As certain foods can signify ritual and celebration, eating in turn is a form of nostalgia. Eating is about creation and self-creation, and about production and reproduction of human life that each individual and family partakes in. As Susan Stuart observes, “nostalgia is the desire for desire.”³² I get nostalgic for comfort food when sick - it reminds me of Nana’s cooking and I want to ingest wholesome things. Stuart considers: “the prevailing motif of nostalgia is the erasure of the gap between nature and culture, and hence a return to the utopia of biology and symbol united within the walled city of the maternal.”³³

For me, emotion is a powerful ingredient in cooking that can trigger memory through the senses. An old wives tale states you shouldn’t bake while angry or sad. Age two; a standoff at the dinner table with a mouthful of cold mashed potato is my first memory, exemplifying a pattern of memories that involve food prepared and eaten at times of heightened emotion. My parent’s volatile relationship meant many meals were cooked in anger or sadness, eaten under a cloud of uncertainty and silence. Age five; I found my mother crying over a crumbled cake that had failed, mum said it was okay as she was just homesick, so while retrieving and tasting pieces off the floor, I reassured her it was good but the memory of that cake that embodied her pain I still taste.

Age twelve; I assumed the role of cook after my mother left. My first attempt was deep-fried Potato Gems. How hard could it be? I filled a pot with oil then tipped the whole packet in. Unknown to me it was necessary to pre-heat the oil. My Gems, sitting in cold oil defrosted, disintegrated and congealed. We were hungry so I persisted optimistically hoping it would be edible. After the eventual frying process, the congealed stodge resembled how I felt. A meal embodying the ruptured emotional state of my siblings and I, emotions we

barely understood but none-the-less were manifesting as something tangible and indigestible.

I have fond memories of food that like most families have been mythologised by preceding generations. My siblings and I spent school holidays with our grandparents; for us they represented order, their kitchen and vegetable garden seemed abundant and productive, and their lives within a pastoral rural setting were full of habit and ritual. In contrast the 'bad food' memories reflected the reality of a ruptured childhood; living in hot, arid mining towns. Prefabricated communities matching the processed food that matched my parent's disintegrating relationship. These memories help to elucidate various dichotomies operating within my work: 'edible' versus 'inedible', 'domestic' versus 'industrial' and 'synthetic' versus 'real'.

Eating emotion in order to expel it informs Catherine Bell's work *Felt is the Past Tense of Feel* 2006. Bell's performance speaks of a desire to conceal oneself from, or to embrace, personal pain and suffering from the loss of a loved one, in this case her father.



Figure 12: Catherine Bell, *Felt is the Past Tense of Feel*, 2006

I saw this work at the *Plimsoll Gallery* Hobart 2009. In the catalogue the essayist Sarah Jones discusses the link between the pink clothed artist – a reference to the pink gifts her father bestowed upon her – and the black squid ink which is a reference to the black bile of the stomach cancer from which he died. In the video Bell is sitting on a large pile of squid. One by one the ink is violently sucked from the squid's abdomens then spat onto her clothing and skin before methodically rubbed in. Her composure is chilling which only heightens the sense of horror, and the emotional and psychological distance, captured in the scene.

I was immediately reminded of the brutal act of cutting and gutting fresh squid for restaurant service, negotiating the ink sack so it doesn't burst and stain the white flesh. When alive, the squid has a self-defence mechanism; it shoots a cloud of black ink to obscure its escape in life or death situations with would-be predators. Ironically the ink is also prized as food pigment separate from the flesh. Black food is like eating death according to the chef in the film *The Cook, the Thief, his Wife and her Lover*. In this film the female protagonist asks the chef how he prices his menu. He replies in his heavy French accent explaining aphrodisiac foods are marked up thirty per cent, black food fifty per cent, because people love black food.

Black food, people like to remind them-selves of death, eating black food is like consuming death, like saying HA! Death, I am eating you. Black truffles are the most expensive, and caviar. Death and birth, the end and the beginning.³⁴

Part Three: Cooked (Composition and Decomposition)

3.1 Abjection

The universe can be shapeless or represented by spittle, a gesture of animality that transforms the mouth of the logos into the primordially of violent and unpleasant expulsion.³⁵

The desire for perpetual self-affirmation is discussed in the essay *Obscene, Abject and Traumatic*, where Hal Foster questions the prevalence of this in contemporary representations of the body: “The truth seems to reside in traumatic or abject states (...) The violated body is often the evidentiary basis of important witnessings to truth, of necessary testimonials against power.”³⁶ According to Rosalind Krauss and Yves-Alain Bois, Cindy Sherman is the exemplary artist working with abjection.³⁷



Figure 13: Cindy Sherman, *Untitled #175*, 1987

A series of photographs from the late 1980's are scenes suffused with bodily disgust. Vomit, shit, sexual discharge, decay and death mixed with remnants of rotting food, are depicted in the *Disaster* photographs *Untitled # 175*, 1987, and *Untitled #236*, 1987/1990.

For me these images evoke popular imagery from cinema such as Linda Blair's role as the girl in the film *The Exorcist* [1973], vomiting green viscera, or other actors in B grade horror films where objects, and the detritus from everyday existence, are mixed.³⁸

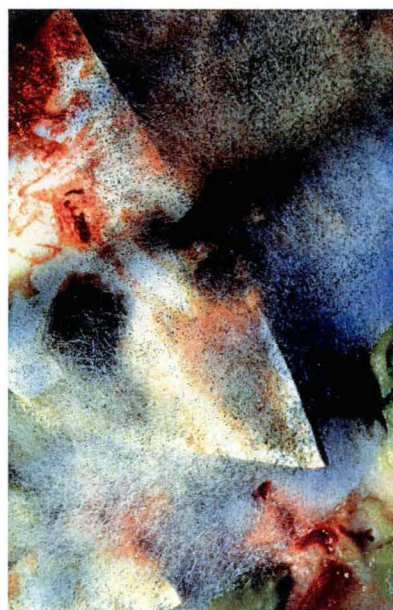


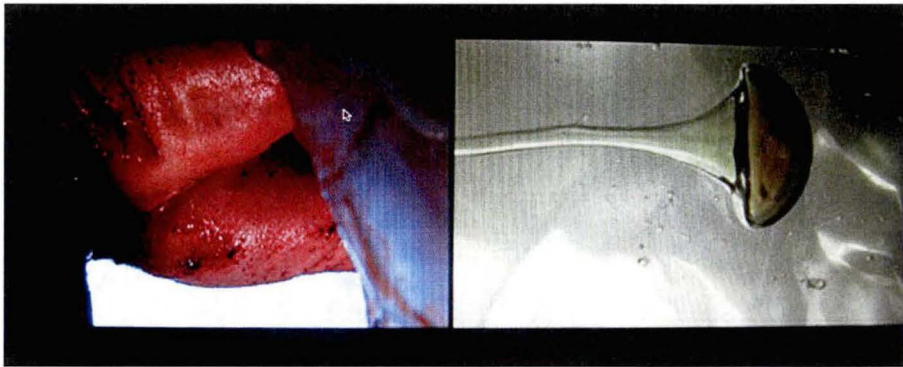
Figure 14: Cindy Sherman, *Untitled #236*, 1987/1990

The detritus of everyday existence is evident in *History of Histories* 2008-9. This video work was initiated early in the research, as a consequence it was difficult to resolve, both conceptually and editorially. It had been developed within a cannibal context that was a subject causing ambiguity and consequently dropped.³⁹ I now consider this work important to the project in terms of 'getting inside' the psychology behind the research that presents a notion of continuity inherent to the cycle of decay and rebirth.

This was also informed by Ana Mendieta's work (discussed in part four) that reminds me of what Thomas McEvilley refers to as the idea of pre-modern "cyclicity" combined with elements of Modernism.⁴⁰ McEvilley refers to historical events, events that spiral, or are linear in perpetual cycles of renewal and recycle.⁴¹

This work is a three-chapter video piece displayed with diverse time sequences with a double screen image. Egg droplets horizontally penetrate pools of cooking oil, appearing like sperm; lumps of bubbling paprika also glide across the screen to the tune of distorted industrial kitchen and traffic sounds. From these scenes my hand emerges in flashes before becoming the dominant image.

It looks like a roasted chicken, or a fetus with a knife, cleaning its own afterbirth in a simultaneous reference to flaying, transformation, concealment and elaboration. An abstracted view of the body, it is laced with violent undertones, exploring a wet, shitty, sexual discharge aesthetic. Whilst playing with processes of butchery to make reference to death, this work is also laden with the symbolism of new life through the use of the egg. In cookery this embryo is an emulsifier binding ingredients, absorbing oil or fat and swelling several times its original mass.



Figures 15-16: *History of Histories*, 2008-9

With allusions to cycles of continuity, birth and destruction, the work depicts a visual clash between flesh and blood, and visually pleasing hypnotic imagery. I was interested in juxtaposing the illusion of bodily viscera with sleek minimal imagery as a counterpoint to the conceptual neatness of earlier studies with the body. Lea Vergine claims anything can be used in body art; bodily discharges,

dreams, conversations, violence or intimacy. Vergine also presents a possible reason for the desire or need for Artists to question the dominant philosophical thought:

The individual is obsessed by the obligation to act as a function of “the other,” obsessed by the obligation to exhibit himself in order to be able *to be*. The over-riding desire is to live collective *ethos* and *pathos*, to grasp the existent in all of its brutal physicality, to communicate something that has been previously felt but that is lived in the very moment of communication.⁴²

In the introductory essay for *Into Me/Out of Me*, Klaus Biesenbach discusses the transgression of personal space through artworks that cross the borders of the sacred and profane. Whereas modern life appears to be free of any unwanted points of contact with bodily fluids and other forms of physical and psychological wetness, here the author refers to the primal body that eats, drinks, excretes, has intercourse, gives birth and performs violent acts. This body stands in stark contrast to the white cubes of contemporary architecture, and the metropolitan cities, that have banned human viscera from our daily visual and olfactory functions.⁴³

Everyday physical experiences are also employed with the metaphor of the artist’s absence in Janine Antoni’s *Chocolate Gnaw* and *Lard Gnaw* 1992. In this work Antoni exploits the absence of her body by referencing the bodily processes of biting, chewing and mastication. In an act of intimacy and destruction, for a month and a half, in private, Antoni would gnaw away at two blocks of chocolate and of lard each weighing 280 kilograms.

Antoni’s approach to sculpture is based in performance focussed on a particular form of making and combining of referents. In this case her physical presence in relation to the work, and its subsequent relationship to art history is enhanced

by the objects being placed on marble bases, and its proximity to everyday experiences like eating. It is interesting to note that although not intended, eating disorders are referred to in context with this work. Overwhelmed by the scale of the chocolate block, members of the public have

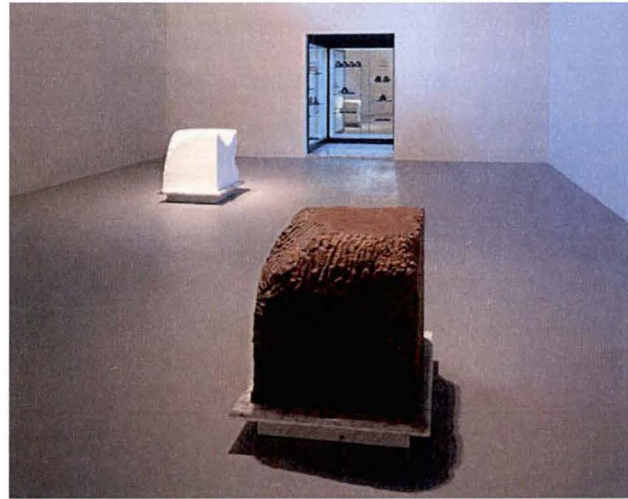


Figure 17: Janine Antoni, *Chocolate Gnaw and Lard*

reportedly gnawed at it while exhibited in a gallery. Antoni's intention was to use the ephemeral edible materials to sculpt with her mouth in a "prelinguistic" act of destruction, like that of a baby who destroys an object in order to further understand it.⁴⁴

With the real life activity of chewing, eating and digesting comes shit. Piero Manzoni places human excrement within an aestheticised context with *Merda d'artista* 1961, from being waste and unwanted to something transformed and of value. Manzoni produced conceptual works that reference processes of the body using food items as the materials. This work parodies the commercialisation of the art world, playing with the artist's body as the site for transformation and production, with the resulting excrement sealed in a tin labelled *Artist Shit*.⁴⁵



Figure 18: Piero Manzoni, *Merda d'artista (Artist Shit)*, 1961

In contrast to the minimalism of Manzoni's tin cans is Wim Delvoye's excrement-producing machine *Cloaca* 2000. It is a fully mechanised electric system of stainless steel and glass laboratory equipment that produces tidy excretions onto a conveyor belt that are then vacuum packed and sold on the Internet. Named after the ancient Roman sewer system it explores themes of distaste and the cultural taboos associated with bodily functions not normally viewed.⁴⁶



Figures 19-20: Wim Delvoye, *Cloaca*, 2000

Ritual is a key motif in *Cloaca* enhanced by the nature of its installation. Whilst on exhibition, the machine receives daily cooked meals prepared by chefs in adjoining rooms. Food is scraped into a funnel that serves as a mouth; water is added then channelled to a blender. This is processed through a series of six large glass beakers and treated with various acids and enzymes similar to the human digestive process. I find this piece particularly interesting, not only as a chef for the references to gastronomy but also because it reminds me of how we are organic machines absorbed within ritual and habits that in many ways define who we are. Delvoye highlights with *Cloaca* that humans feed as much on rituals and repetition as they do food.

Repetition, ritual, death and new life are evident in Antony Gormley's *Bed* 1980-1. Elizabeth Manchester discusses the body as central to the work of Antony Gormley who with this work rethinks the links between mind, body and sculpture. Gormley inverts the sculptural approach of imposing thought onto material by the activity of eating, referring to food as physical material that in turn becomes thought. Over a period of three and a half months, 600 loaves of the white sliced bread, *Mother's Pride*, were consumed as Gormley ate a mirror image of his horizontal body out of the slices shaped to a king size bed.⁴⁷

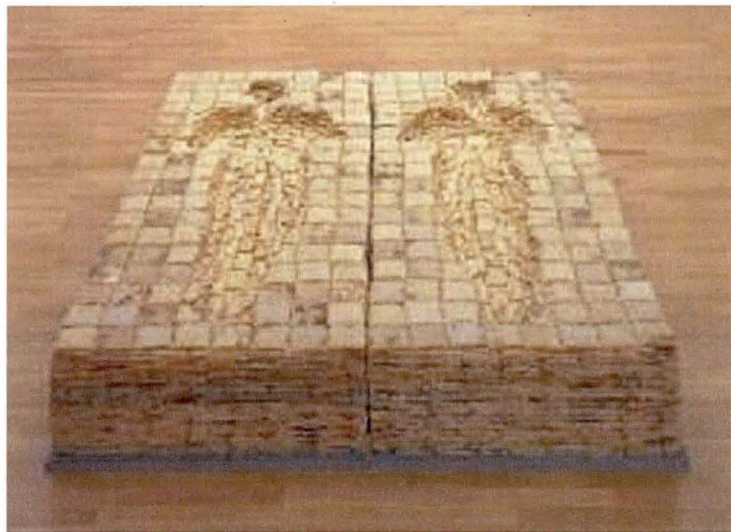


Figure 21: Antony Gormley, *Bed*, 1980-1

The symbolism in this work is interesting on a number of levels; it refers to the religious ritual of consuming bread as the body of Christ, and to the destructive process of eating, which in turn gives life.⁴⁸ As discussed in *Mighty White*, white bread represents homogeneity and conversely alludes to a multitude of social and biological processes. Beds are also a site for reproduction, sex, birth and death. With the growth of mould on the white bread suspended in time with wax, *Bed* presents this site as a platform for the processes that literally illustrate the life-death-life cycle.⁴⁹

3.3 Eating and Sex

In the Surrealist novel *The Story of the Eye* by Georges Bataille there is an episode that becomes a metaphor for substitution. The two teenage protagonists preoccupied with sex become obsessed with hard-boiled eggs used in ways that transform them into fetishized objects within their sexual fantasies.

The story blurs the line between food, sex, life and death at a bullfight; the female protagonist becomes aroused at the sight of the Bullfighter's gruesome death by a horn through the eye, and a story told of bull testicles eaten by a triumphant fighter. On demanding and receiving delivery of the bull's uncooked testicles she is enchanted by their similarity to hard-boiled eggs with small red veins on the shiny pinkish-white surface. Blissfully she slips the still warm testicles into her body, one into her mouth, one into her vagina.⁵⁰

In *The Pornographic Imagination* Susan Sontag responds to *The Story of the Eye* outlining pornography as a mode of convention in the arts, specifically literature, and likening it to science fiction. Although Sontag draws this analogy in the context of high and low literature, it is interesting to view pornography and science fiction as commoditised forms of escapism and instant gratification that defy social convention whilst standing in for reality.⁵¹

Sontag also discusses one mode of pornography as a psychological phenomena viewed as sexual dysfunction and distortion in both the consumer and producer.⁵² Sontag also hypothesises that pornography derives from the repression and deformation of "sexual impulses administered by Western Christianity."⁵³ Conversely, Sontag puts forward the argument that unfettered appetite is not without peril, that sex can possibly push us close to taboo, to violence, deviation and even death itself.⁵⁴

Sexual dysfunction and misplaced desire are a by-product of the performance *Live-feed* 2009 where food is central to the theme of art and the everyday. This work was initiated in order to access the individual - members of the public as well as myself - on a sensory level. The idea was to connect the practices and protocols associated with eating, to the subject of art, whereby the public become an active ingredient of the work. This performance also worked as a counterpoint to the control I exercise whilst working as a chef and lies in contrast to previous physically and mentally exhausting work such as *Mighty White*.

I intended to engage the audience beyond just observing, as was the case with *Mighty White*. During *Live-feed*, they (the audience) mingled, ate and drank and I relied on them to feed me continuously for 1 hour while blindfolded and wearing earplugs. I sat boxed into a space at a right angle facing away from the audience toward a camera. A table full of food was at my side with a small gap between it and a wall on my other side. With one point of access 'the feeder'



Figure 22: *Live-feed* (performance documentation), 2009

tapped my shoulder to signify food, my mouth opened, they put it in. In another room the live footage was projected large directly onto a wall.

The traditional hierarchy of the senses places the cognitive as superior to the tactile. In this context, with my cognitive senses removed or obscured, I was physically present but mentally elsewhere, experiencing an unexpected distortion of the remaining senses. Touch became dominant over taste, some

familiar textures became offensive, some flavours unpalatable, and strangely smell was almost indistinguishable. At times the audience treated me with tenderness and concern, whilst at other times I felt violated when fed unusual and random combinations. These experiences both good and bad, directly informed the resolution of the work in unforeseen ways.



Figure 23: *Live-feed* (performance documentation), 2009

Mike Parr discussed performance during a lecture at the Tasmanian School of Art on his exhibition *THE TILTED STAGE*, Tasmanian Museum and Art Gallery 2009. Parr referred to the amount of preparations that turn the actual performance into a production, and the artist into a type of actor. What Parr claimed interesting though is what happens after the performance, when the artist is in a heightened state of awareness but at the same time still in performance mode while clearing up and taking stock of the event. The relief and psychological residue that Parr claims is very real and present for him at the time, were also very present for me after *Live-feed*.

During *Live-feed* I felt absurd and vulnerable. I switched off mentally and continued eating in a mechanical way, not tasting, and with no emotion, just eating in a void responding to touch. Later that evening I was ravenous, I was aware the hunger was psychological and decided to run with it. While reviewing footage and eating pizza (gluten free) I noticed the sexual innuendo that some feeders applied to my mouth.

This was both amusing and disturbing and reminded me that within some cultural groups, sharing a meal together is seen as a form of sex, the implication being that eating together should lead to intercourse.⁵⁵

In the book *Carnal Appetites: Food Sex Identities* author Elspeth Probyn examines the fetishization of food in media, referring to Nigella Lawson's use of sex-eating metaphors and her claim that "we are all now Gastropornographers."⁵⁶ Gastroporn is a term relating to appetite

stimulation by sight, exemplified by the popularity of television cooking shows and food in cinema. In much the same way processed foods stand in for their fresh and not so convenient equivalent, gastroporn can be seen as a substitute for nourishment and sexual intimacy. One of my favourite examples is the film *Like water for Chocolate* [1992] where alchemy is explored within the rituals of cooking and eating.⁵⁷

The female protagonist Tita learns from the family cook the transformative magic of food. In one scene, Tita bereft with grief, cries into the wedding cake she makes for the arranged marriage of her sister to the man Tita herself loves. At the reception guests are stricken with vomiting in communal grief, yearning for their lost loves induced by eating the cake. In another scene Tita receives roses from her now brother-in-law. Filled with longing she prepares a mouth-watering family dinner of quails in rose petal sauce. As they eat, a mysterious



Figure 24: *Live-feed* (performance documentation), 2009

occurrence fills their bodies with Tita's passion. She has found a way to communicate to the man she loves; she is the giver and he the receiver in a synthesized sexual act mediated through food.

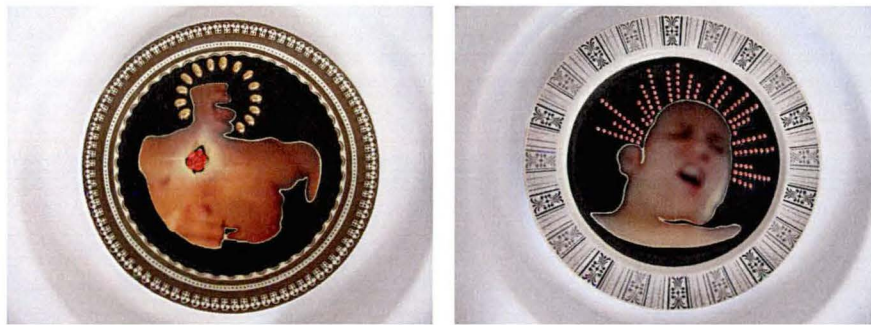
Food and sex share the common motivation of desire that can also be seen in consumer marketing strategies. During the cooking program *Nigella Bites*, celebrity cook Nigella Lawson often makes reference to the 'naughtiness' of rich and fattening food with furtive glances at the camera, occasionally licking food from her fingers. Lawson's style of cookery uses minimal ingredients and preparation time, whilst emphasising convenience for maximum satisfaction, all the while promoting her sensuality as the product as much as the food.

After documenting sexually suggestive phrases used by Lawson during several hours of watching her cooking programs on the Internet (still eating pizza), I sourced fast food chain advertising theme music and recorded a sample. Intrigued by how appetising they seem I was reminded of Muzak, the computer-generated music that is used within retail spaces as mood enhancers. Lawson's style, and the convenience food associations are exploited in *Live-feed* to reflect a culture of overindulgence and consumer demands for instant gratification that we have come to expect in our access driven technological society.

While on show at gallery 6_A, *Live-feed* was projected into a shower cubicle with a false wall sealing the entrance. It was viewed via a 'peep show' hole at mouth height requiring the viewer to crouch to see in while wearing headphones listening to a monotone loop of the documented sexually suggestive phrases spoken by me accompanied by a muzac style jingle. I wanted to position *Live-feed* in a 'bad taste' context as a counterpoint to the literal taste within the work. As discussed in chapter one this strategy was similar to Mona Hatoum's *Corps Etranger* that unsettles traditional behaviours when viewing video works.

Presented on a circular screen and mounted in the floor within a small circular space, the viewer of this work is forced to step through two narrow opposite-aligned apertures, and onto the screen in order to see. The viewer is then implicated as if stepping onto or inside the artist's body. Furthermore, the video unsettles the viewer with the erotic presence of Hatoum's flesh which can be read as confronting, disturbing and even humorous. The sound is recorded from the passage over and through her body enhancing the discomfort.⁵⁸

Erotic and divine associations to eating are applied to *Becoming* 2009, a series of pseudo religious sculptures produced in direct response to the *Live-feed* performance for the same exhibition at Gallery Six_A.



Figures 25-6: *Becoming*, 2009

Becoming is a series of four miss-matched dinner plates with images of faces at the point of orgasm, photographed directly from 'do-it-yourself' porn websites that I found while following the links when responding to *Live-feed*. This brand of pornography contrasts with the orchestrated deadpan sexual rapture seen in stylised forms of pornography as the people I photographed are seen having sex, or masturbating, in the privacy of their own home, and so the rapture, although humorous, appears authentic.

The images for *Becoming* are glazed over with varnish and collaged with *cachous* and royal icing flower decoration, giving a semi precious appearance of a spiritually rapturous religious icon.

When choosing the images for *Becoming*, St Theresa's passionate dream of being erotically stabbed in the heart by an angel came to mind, informing the final choice of faces. Divine rapture is at the core of *Ecstasy of St. Theresa* 1652, a marble sculptural masterpiece of High Roman Baroque by Giovanni Bernini for the Cornaro Chapel of Santa Maria della Vittoria in Rome.



Figure 27: *Ecstasy of St. Theresa* (detail), 1652

Domestic objects are also used in Mona Hatoum's work to evoke a range of emotions involving the hidden unease that can occur in relation to everyday rituals, and a reminder of the erotic associations with eating. The visual strategy of an endoscopic journey is employed again in the installation work *Deep Throat* 1996, a dinner setting for one where a video of a throat swallowing appears on a dinner plate instead of food in a revisit to the uneasiness of *Corps Etranger*.



Figures 28-9 Mona Hatoum, *Deep Throat*, 1996



The relationship between Hatoum's two works *Deep Throat* and *Corps Etranger* describes how *Becoming* is informed by *Live-feed*, and *Brigade* is informed by *Self Serve*.⁵⁹ For these works I deconstruct and reanimate materials or objects used in the performances, and combine their original use function with references that evolved directly from the performances, in order to present them as relics. Made from foodstuffs, and domestic materials with existing references of their own, *Becoming* and *Brigade* also embody a strategy used by significant performance artists of the late twentieth century such as Marina Abramovic, Vito Acconci and Paul McCarthy. At various points throughout their career these performance artists have produced sculptural manifestations of performances while attempting to "eliminate direct participation of the artist", but at the same time referring to "the primacy of the [performative] act" through the objects.⁶⁰

This can be viewed in parallel with the Surrealist relationship to artefacts. The Surrealists adopted Primitive aesthetics, and the aura of objects like African ceremonial masks, as a counterpoint to modern Western aesthetics. Louise Tythacott explains that exotic objects were appropriated and recontextualized to embody the Surrealist's own desire and "fantasies of otherness."⁶¹ Like the Surrealists, in this instance I consider there to be a residual presence within the materials I use, and what they, in their original form, represent.⁶²

Chapter Four: Rotted (Concealment and Elaboration)

4.1 Masking

The main emphasis of the research for this project has been to understand and engage Performance art within my practice. At times this has been difficult due to the interdisciplinary nature, an increasingly expanded field and the various streams within performance itself. Anne Marsh's book discusses the temporal nature of performance and the engagement of diverse media to facilitate what is ultimately considered a one-off event. Performance art draws on many sources in and beyond the arts and often questions the structure of art itself by focusing on the relationship between art and society, or between the artist and the spectator, or both.⁶³

Two of my works can be seen in context with the early performance work of the 1960's and 70's, when the formal approach taken by the artists may have been a strategy to contest the aesthetic of the time, and explore the artist's physical and psychological relation to art.⁶⁴ Each of these works explore task oriented, psychological and sexually charged themes pioneered in the performances of Marina Abramovic, Vito Acconci and Bruce Nauman.

This aspect of the research was staged and executed in the studio environment and explored notions of the individual and the interchangeable nature of identity. In discussing what is performance art, Marvin Carlson places emphasis upon the actual performance by the artist, how the body and self are central to the work with few or no props to extend the narrative.⁶⁵ As discussed below with *Self Serve* 2007 and *Meat Now-man* 2009, the body undergoes a process of elaboration and un-elaboration that suspend it like a perpetual still life in time. Carlson succinctly captures my motivation for this approach:

Performance art, a complex and constantly shifting field in its own right, becomes much more so when one tries to take into account (...) the

dense web of interconnections that exist between it and ideas of performance developed in other fields and between it and the many intellectual, cultural, and social currents that condition any performance project today. These include what it means to be postmodern, the quest for a contemporary subjectivity and identity, the relation of art to structures of power, the varying challenges of gender, race, and ethnicity, to name only some of the most visible.⁶⁶

This can be seen in the shamanistic ritual references in the work of Cuban born American artist Ana Mendieta. Ana works with her body in *Untitled* (Death of a Chicken) 1972, a performance that is similar to Cuban rituals of bloodletting, and the everyday chore of sourcing food. Mendieta's work is a complex mix of personal, social and cultural discourse and in the 70's and 80's challenged the conceptual limitations of sculpture, film photography and performance.⁶⁷ With the body and nature as her primary media, the artist forges links between ancestry, the past and the present evoking shapes, rites, rituals and anecdotes of Cuban African traditions.⁶⁸

This visual language fuses the primordial subconscious, childhood memories, heritage, bicultural identity, referring to her separation from family as a political refugee. As discussed by author Olga Viso in *Mendieta*, the work of this artist merges aspects of everyday life, art and personal experience, as it embodies a reinterpretation of ritual and artistic processes inherent to her durational performances.



Figure 30: Ana Mendieta, *Untitled* (Death of a Chicken), 1972

As expressed in the work of Mendieta, the desire to be seen as being proof of existence, as somehow embodying a universal character that presents a feeling or empathy for our current social condition, underpins my investigation into concealing while revealing the body and sensory response. Literal masks are referred to, and incorporated into several works. A mask traditionally resembles and stands in for a face, thereby repositioning the wearer's sense of location. Tythacott states:

[masks] move us out of the everyday; enabling us to become other, non-human, divine. They simultaneously reveal and conceal, and plunge a wearer's identity into suspension, transgressing boundaries of the self.⁶⁹

An early investigation of the primitive aesthetic, and the mask, can be seen in Pablo Picasso's *Les Femmes d'Alger (O. J.)* 1907. This is a work of opposites: front against back, pointed against curved, and soft against hard surfaces, an aggressive representation of the nude and fragmentation of the conventions of painting the figure. This work marks and reveals an emergent preoccupation in art for the primitive aesthetic, seen in the skin tones and masked appearances in two of the five figures that stare out, confronting the viewer.



Figure 31: Pablo Picasso *Les Femmes d'Alger (O. J.)*, 1907

Picasso's paring back of the composition, removing of fixed perspective and compression of the image, worked against familiar approaches to narrative and interpretation. In this sense, *Les Femmes d'Alger* marks a transition from traditional narrative to that of iconic imagery and abstraction.⁷⁰

After Picasso, the Surrealists also looked to African and Oceanic masks to employ a 'primitive' aesthetic. This was a response to the "Eurocentric ideology of progress,"⁷¹ a yearning for an authentic antithesis to the disquiet of 'civilised' society after the First World War. The Surrealists sought in non-Western objects a link to what they thought had been lost in their own culture. As Tythacott states:

They craved the integration of the sacred into their everyday world. They valued objects and activities that crossed the boundaries between the supernatural and the natural, the realms of fantasy and the everyday.⁷²

Wearing masks can represent a willing participation in a process of deception via concealment; socially - to entertain and stimulate with face, body, odour or taste masked to invoke diverse emotions, or trick the senses in ways that manipulate thought and modes of communication; individually - the desire to immerse oneself in another identity.

Another type of masking affect is considered in the book *Beginning Postmodernism*. Tim Woods explains that Giles Deleuze and Felix Guattari are proponents of the view that modern society controls desire. Deleuze and Guattari present desire as revolutionary and subversive, that this is the reason expressions of desire are "territorialised" within codes of modern existence. In their book *A Thousand Plateaus: Capitalism and Schizophrenia*, they oppose the modernist model of a unified subject and fixed identities, support the release of the body they see destabilised by this.⁷³ Woods explains:

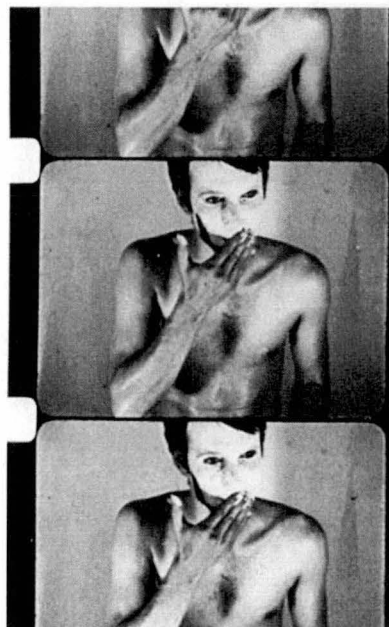
Bodies are construed as 'desiring machines' because machines arrange and connect flows. This 'deterritorialized' body is called the 'body-without-organs' – a body without organization, a body that casts off its socially articulated, regularised and subjectified circumstances.⁷⁴

The “body without organs” is a body that creates with desiring subjects without social restraint in a constant state of transformation.⁷⁵ Amelia Jones compares the 19th century *Flaneur* presented in the writing of Charles Baudelaire, a figure who navigated the commercialised urban spaces in Paris, to the observations of Jean Baurillard on Los Angeles as a post-urban fragmented and disorientated city. This is a reference to self-image and Jones is referring to the geographic fragmentation of the quintessential 20th and 21st century city: the city without its centralised historical point of reference but still reflecting our ongoing desire or need to identify with our surroundings.⁷⁶

David Frisby examines Walter Benjamin’s *Arcades Project* and other texts that investigate the origins of modernity that interpret Baudelaire’s figure as having the gaze of an alienated man.⁷⁷ “The *flaneur*’s gaze upon the city is ‘veiled’, ‘conciliatory’ and presented as a ‘phantasmagoria’ experiencing the metropolis at a distance.”⁷⁸ In this text Benjamin presents the *flaneur* as the product of 20th century modernity as “the secret spectator of the spectacle of the spaces and places of the city,” a spectacle recreated within Parisian arcades and department stores.⁷⁹ Frisby describes Benjamin’s *flaneur* as the public and a product of the public, detached from and attributing meaning to people and things for his own interpretation and ends.⁸⁰

Within this project, the context of the *flaneur* is transformed (setting and role), from a figure that negotiates specific city commercial zones, to a consumer that operates within other spaces. In the performance pieces developed for this project, I act as a simultaneous producer and consumer, and so present an interpretation of a contemporary *flaneur* engaged in a society obsessed with not only retail, but oral consumption also. Furthermore, these works were performed within restaurants and galleries, specific zones of experience expressing both reality and fiction.

In twenty-four years I have worked in many restaurants with open kitchens, which means I become part of the dining spectacle. In this context patrons watch chefs work, enthralled with the workflow, perhaps anticipating a Gordon Ramsey-like tantrum, or simply observing the repetition and precision-timing integral to industrial cooking.⁸¹ As discussed earlier, performance artists of the late 1960's and early 70's adopted strategies taken from daily life to abstract their personality, or conceal their body and identity. In a series of experiments with 16mm film Bruce Nauman masks his own figure with actors' make-up that he applies to his body in *Art Make-Up* 1967-69.⁸² Through this process the solid colour of make-up visually flattens the figure on film, becoming another type of mask that simultaneously presents his true identity concealed.⁸³



32: Bruce Nauman, *Art Make-Up*, 1967

Concealing my personality and my body is a strategy employed for *Meat Nowman* 2009, a work conceptually determined by a digital effect that I happened upon accidentally. In this performance the figure appears as a solid block of light, symptomatic of digital technology blowing out and creating a solid colour. I had been experimenting with ways of concealing my presence without a physical mask. Looking back to earlier works of painting my body with egg, I was reminded of the 3 dimensional qualities this wetness provides and wanted to enhance this aesthetic. I forgot to change the light meter from a previous film shoot; the resulting footage captured a visual tension between the detailed focus of my black shirt set against the over exposed aura of my white arms and face, with no tonal shading or detail.

Meat Now-man was filmed alone late at night. This deliberate isolation was a response to the public performance *Live-Feed* where three days before - in the same gallery - I was fed continuously for 1 hour with my cognitive senses blocked. *Meat Now-man* plays with the idea that you are what you eat, and the idea that we give control to an-other we may or may not be familiar with. By coating my body with chocolate that appears to be regurgitated I slowly and methodically smear it over my body and detail is gradually revealed. I begin with the torso, working my way up, then arms, neck, face and hands; giving life to the notion of self-elaboration, presenting my inside, out, in order to be seen.



Figures 33-4: *Meat Now-man*, 2009

In a similar way, Paul McCarthy's performances involve the distortion of ritual processes using food. Working on his own body to convey disturbing and uncomfortable content in sordid and confronting performances such as *Tubbing* 1975. McCarthy wears make-up and a wig and enacts erotic simulated sex scenes. He employs, as symbols for bodily fluids, kitsch-like visceral materials pushed into and onto his body, smearing domestic food products such as mayonnaise, raw mince-sausages and ketchup. In this work the appearance of corruption in mind and body is enhanced by the "dissociative qualities" that these processed food products represent, by being distant from the reality of their original form.⁸⁴



Figures 35-6: Paul McCarthy,
Tubbing, 1975



McCarthy's videos turn the need to eat into compulsive consumption that mirrors the psychosexual and violent themes in film. According to Johannes Schroder these are sensual stimuli that are taken to the limit of transgression to subvert the viewer's intellectual control.⁸⁵

4.2 Illusion and Reality

In the essay *Eat, Create, Think, Enjoy* Dario Corbeira discusses various artist's encounters with food since the 1960's that question tensions between public and private, established codes of behaviour, and the individual artist's view of the world. Corbeira states:

Through food, or by having food as an accompaniment, artists look at themselves, or paint themselves, and that look and that portrait belong to us like clear water in which we look and recognise ourselves as part of a chain of real events: from reality to realism,

from our relationship with the quotidian to the improbable fixation of a fading mirror image.⁸⁶

Artists use food to present difference and similarity, and also to incite revolution. In 1932 Italian Futurist Filippo Tommaso Marinetti proposed a revolution with the *Futurist Cookbook*. It was revolutionary because it is considered to be the first attempt to strategically introduce a practical and performance-oriented aesthetics of food and cookery in art. This work was also considered a joke, a humorous but significant attack on bourgeois habits. Futurist cookery used food as raw material for art. The Futurists staged elaborate gatherings and dinners as actions claiming the integration of art with life, believing “that all human experience was liberated by the availability of art in everyday life.”⁸⁷ *A Tactile Dinner Party* had blindfolded guests dressed in pyjamas covered in various tactile materials like sandpaper, silk, and steel wool. This was a literal sensory-feast based on tactile pleasure. Guests’ hands were placed on the person next to them between courses – courses that were also chosen for their texture and contrasting flavours.⁸⁸

Some ideas in the cookbook are prophetic and relevant to our current industrial food production. Marinetti invites us to let chemistry give our bodies the necessary calories by means of free nutritive equivalents in the form of powder or pills, “albuminous” compounds, synthetic fats and vitamins.⁸⁹ His cry for ‘nutritive equivalents’ is now a reality due to the food industry’s addition of synthetic nutritional enhancement in the modern diet. The industrialisation of food habits throughout the twentieth century has left us dependent in part on science, marketing and government policy when deciding what to eat. A notorious recommendation in the Cookbook exemplifies the extreme nature of Marinetti’s manifesto, contrasting eating habits with food for the future, proposing, for example, the abolition of wheat from the Italian diet because he believed it was creating a social class that was immobile, obese and unable to work.⁹⁰

Chefs also make grand claims or shroud food in a mystical aura such as that created by avant-garde food artist Ferran Adria of *elBulli* restaurant, who is considered the dominant force in *avant-garde* cookery today.

Just as pornography has been considered as traversing a space between art and sex, gastronomy in this context traverses a line between art and food, transcending the gastro-porn experience. Adria was recognised for his culinary art of Molecular Gastronomy at Documenta 12 in Kassel in 2007 where visitors were chosen by lottery to be transported to his



Figure 37: Ferran Adria, *elBulli Roses*, 2007

restaurant for the *elBulli* degustation experience.⁹¹ His cuisine embraces science via taking the basic principles of flavour, texture and form of ingredients removed from their original context, reanimating them into astonishing combinations. Food is re-created that simultaneously engage all the senses as essences, flavoured foams and mock representations abstracted into edible sculptural forms. Adria creates food described as transcendental; he unsettles everyday eating habits by intensifying the experience. A single mouthful can invoke extreme emotion or a nostalgic sensory trip, transporting the diner to another time or place.

For example, what looks like spun glass is a special caramel with Isomalt⁹² that dissolves immediately on the tongue to the pure flavour of extra virgin olive oil.⁹³ For six months each year Adria works in a laboratory with chefs, chemists, food technicians, inventors and engineers to experiment and invent not only the menu items but also the equipment with which to produce them. These are significant conceptual techniques of deconstruction, re-transformation, and minimalism that in Adria's case embody aspects of science, alchemy, and visual art while rendering traditional processes of cookery obsolete.⁹⁴



Figure 38: Farren Adria, *Spining Isomalt and olive oil caramel*, 2008

Daniel Spoerri is another artist who takes the experience of dining to a different level based on the significance of conversation and sharing ideas, opening the temporary *City Gallerie Restaurant* in Paris in 1963. In 1968 the *Restaurant Spoerri* and upstairs Eat-Art Gallery opened in Dusseldorf. In his own restaurant with a series of set menus Spoerri employed art critics as waiters to mediate between the artist/cook and the patrons. The premise of this gallery-restaurant was to explore and “broaden the senses” with international flavours and obscure ingredients that



Figure 39: *City Gallerie Restaurant*, 1965

challenged acceptable boundaries of eating. As explained by Elisabeth Hartung, Spoerri presented his art as an ethnologist. His dealings with food were an attempt to illuminate the core of Western food understandings, to make the public aware of the questions surrounding the cultural importance of food.⁹⁵

In the *Culinary Triangle* Levi-Strauss works from the assumption that if there is no society without a language, nor is there any that does not in some manner cook at least some of its food. Inspired by structural linguistics, Levi-Strauss theorised that language and food have common characteristics of form and shape within the analysis of myth.⁹⁶ Where Levi-Strauss looked to existing or past relationships, Marinetti proposed to bring food into the dynamic, technological, urban 20th century, turning against the traditions and food rituals of the past to create a new food mythology. In the Futurist cookbook Marinetti describes one aspect of the perfect meal as:

The creation of simultaneous changing canapés, which contain ten, twenty flavours to be tasted in a few seconds. In Futurist cooking these canapés have by analogy the same amplifying function that images have in literature. A given taste of something could sum up an entire area of life, the history of an amorous passion or an entire voyage to the Far East.⁹⁷

Marinetti also called for the use of scientific instruments in the kitchen: ozonisers, ultraviolet ray lamps, electrolyzers, colloidal mills, centrifugal autoclaves and dialyzers.⁹⁸ This points to processes now common to industrial food production notably appropriated and expanded on in the contemporary cookery of Adria. Processes that in Marinetti's time were received as disruptive to traditional associations between food and society but in today's context mirror a reality we are very familiar with.

In the essay *Ornamental Cookery*, Roland Barthes speaks of the symbolic function of cookery. He describes ‘a cookery which is based on coatings and alibis’.⁹⁹ This is French cuisine that Barthes refers to based on the pedigree of Antoni Careme’s *Haute Cuisine*. Careme came to prominence in Paris when food was considered “France’s greatest democratic art” in the early nineteenth century. Considered the father of chefs, and the first celebrity chef he was renowned as inventor of modern cuisine.¹⁰⁰

Careme’s process of fusion, translation and re-interpretation are principles of exploration and invention that looked to the past. Conceptual techniques also employed by Adria, who looks to the present, and Marinetti who looked to the future. Careme was a self-taught reader whose ideas were hand drawn from illustrations of food

and architecture from ancient Greek, Roman and Egyptian recipes and books at the Paris National Library.¹⁰¹ Made from marzipan, spun sugar, meringue, honeycomb and assorted pastry

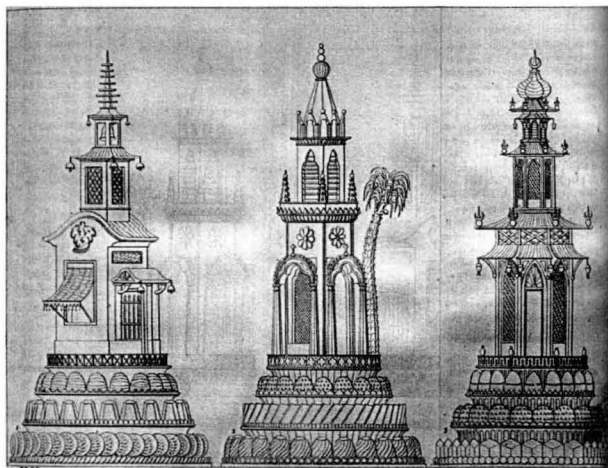


Figure 40: Antonin Careme, *Architectural Pastries*

condiments his “gastronomic-architectural fantasies” are what he is most famous for. The addition of various preserving agents, ranging from gum Arabic to marble dust also ensured these creations a shelf life.¹⁰² This informs my investigation into the oppositions of preservation and decay, and the edible and inedible, negotiating a line between sustenance and pleasure, illusion and reality.

Chef hats are considered a type of mask in this project. This idea stems from origami-like paper pop-outs that have replaced the starched cloth hat invented by Careme. These paper hats can vary in size from a flat skullcap to approximately 20-30 cm high. Chef hats are part of a uniform that generally leave only the arms and face exposed. There is a strange comfort in this homogenised appearance, a type of anonymity. Within a brigade of chefs, you rely on each other to fulfil specific roles. The individual is replaced by a collective action within a flowing frenzy, an adrenalin-filled zone of organized chaos. You adapt to traversing a busy kitchen with extra height and awkwardness; it makes you conscious of your motions and workflow.

In *Self Serve* 2007 I appear as a masked chef. As the first work produced for the project it embodies many of the oppositions present within the research. Being professionally edited it created what I referred to earlier as a ‘cooked’ aesthetic that is removed from the ‘rawness’ of the primary act, therefore establishing the challenge of negotiating between live and edited performance for each video piece.

The visual of *Self Serve* is cinematic, constituting mirrored characters on a banquet table performing similar yet opposing tasks directly onto their bodies; invoking a ritualized, near religious act within a fictional public space. Author Robert Segal presents Levi-Strauss’ suggestion that: “myth and ritual are the reverse [opposite] of each other but ‘umbilically linked’, but also with opposite rather than common [mirror] characteristics,” and that all human beings project them onto the world.¹⁰³ Svasek Maruska claims that humans think specifically in the form of oppositional pairs, the most common are those that Levi-Strauss refers to as raw versus cooked, nature versus culture and elaborated versus unelaborated.¹⁰⁴ As reinforced by Segal: “Not only myths but all other human activities as well display humanity’s pairing impulse.”¹⁰⁵

Within the work one character is methodically drawn towards images of the prime-cuts of butchery; these sections are brushed with egg and oil and dusted with paprika; the other methodically flays these sections of spice off with a boning knife only to be reversed when finished in a loop of perpetual preening executed with a vanity mirror. In discussing the presentation of the artist's body that seeks primary love for what one wants to be or maybe become but ultimately remain as we are, Lea Vergine claims:

The self is doubled, camouflaged, and idealized. It is turned into the love of the romance of the self. This avid need for love becomes narcissism in the foetus that we continue to be.¹⁰⁶

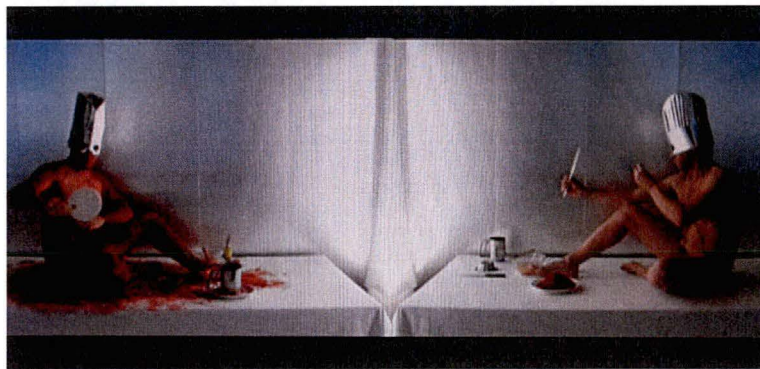


Figure 41: *Self Serve*, 2007

This work attempts to present the divine, the vain, sensual, dangerous and clinical associations to eating and physical appearance. It was inspired by *The Cook the Thief his Wife and her Lover*, the film that has impacted most directly on me in terms of understanding the theatrics of eating, acted out at the dinner table of life and death. Similarly, in one continuous scene, on the same table, *Self Serve* depicts the cook, the customer or a new dish, a dish that cuts, prepares and maybe eats itself in parody of the fast and discordant relationship between food, our bodies and self display.

In response to the physicality of *Self Serve*, *Brigade* (2007-present) is a series of static artefacts replicating the hat/mask used in the performance. At half size, these objects are a combination of ‘historic’ wallpaper and highly designed and aesthetic food packaging. *Brigade* embodies diverse time / design elements, thereby referencing late twentieth- twenty first century approaches to taste, fashion and appropriation. As an ongoing series currently numbering 150 they are also a response to Thomas McEvilley’s writing, who states that “Self and other are two; the relation of difference between them is a third; the difference of each of them from the relation of difference constitutes a fourth and a fifth; and so on ad infinitum.”¹⁰⁷



Figure 42: *Brigade*, 2007-9

This work was first exhibited alongside *Self Serve* during a solo exhibition *BEST BEFORE* at Raw Space Gallery, Brisbane 2007. This gallery had a busy café attached that provided an actual dining atmosphere for the work. With this I was reminded of Levi-Strauss’ view, that human products are meaningful because they help shape underlying contrasts extracted from ritual in the analysis of everyday cultural artefacts.¹⁰⁸

While collecting the wallpaper and food packaging I became aware of the symbolic associations to skin. Wallpaper lines interiors; conversely food packaging enshrouds the rawness or freshness of food from the corruption of the outside. Like food to the mouth, packaged food products enter the home via outside/supermarkets; into a literal and metaphoric zone of digestion in the most fundamental of everyday rituals, food gathering and consumption.

The eyeholes in *Brigade* appear like the staring skulls from a Vanitas painting. I have always been interested in the symbolic attention given to life in Western culture that is so starkly contrasted with a lack of acceptance, or celebration of death. In Central America there is an annual festival with rituals for the dead. The macabre feasting on skulls made of royal icing on All Saints Day is a hybrid of Spanish Catholic and indigenous Indian culture traditions that celebrate death and ancestry. This is viewed in contrast with the iconographic presence of skulls within European *Vanitas* painting. As a deliberate strategy, skulls were an integral part of the composition designed to offset the object-like adoration of the luxury items often depicted in still life, to reveal the in-permanence of life. This was a theme common in the mid 16th Century introduced to offset depictions of wealth.¹⁰⁹



Figure 43: *Brigade*, (detail)

Macabre representations of death featured strongly in church rhetoric and imagery of the Middle Ages reflecting theological, social and financial strain from centuries of war, plague epidemics and decline in influence. Critical of

disproportionate wealth distribution with the emerging wealthy middle-class, the church put forward an argument against the 'mere vanity' of accumulating luxury goods.¹¹⁰ Norbert Schneider explains:

A cultural pattern had been officially introduced whereby the motif of death was seen as creating neurotic suffering so that the unsullied enjoyment of life was no longer possible. A codified system of representation was established in order to portray the transience of all things.¹¹¹

The still life pictorial tradition also advances the performative reference to artefacts within this project. The scenes of objects and fruit in still life on the cusp of decay, plump with ripeness and vitality, have a performative quality based on the anticipation of their immanent demise captured and frozen in time. As discussed earlier, Daniel Spoerri uses eating and cooking in all its complexity as existential processes and cultural events. Spoerri created his first *Tableaux-Pièges* in 1960, as

a tribute after dinner with friends, the first of many works turning such events into a type of 3 dimensional *Trompe-l'oeil*, glueing the plates, scraps of food, cigarette butts and various objects to the tabletop and mounting it to the wall. Spoerri considered this as a literal 20th century still life, replacing visual illusion with the real thing by fixing reality as it is.



Figure 44: Daniel Spoerri, *Tableaux-Pièges*, 1965

The themes of taste and desire, life and death are prevalent in still life painting. Depictions of gastronomic splendour or representations of daily life freeze in time the intense yet transitory pleasures of life.¹¹² Norman Bryson considers at length the historical oversight of still life within critical art discourse; that this is possibly based on the lack of obvious narrative, because narrative refers to things changing while still life is presented in a static state rendering narrative obsolete. Bryson states:

[With] this level of routine existence, centred on food and eating, uniqueness of personality becomes an irrelevance. Anonymity replaces narrative's pursuit of the unique life and its adventures. What is abolished in still life is the subject's access to *distinction*. The subject is not only exiled physically: the scale of values on which narrative is based is erased also.¹¹³

I do not argue for or against Bryson's interpretation but I am interested in the idea that it presents still life as existing in a vacuum. Not specific to an obvious narrative, yet laden with reference to the assurances that life and death bring. As with depictions of the body in this project, still life relies on our imagination and understanding of the natural, or the culturally induced sequence of events inherent to notions of composition and de-composition, and the illusion and reality of that which is depicted. Through both the complex and simple rituals and daily processes our bodies undergo in the act of preparation, consuming, display and sharing food.

Conclusion

This research project began from the premise that food is a universal and powerful form of communication. I was reminded of this three weeks from its conclusion when the most significant person in my life, my grandmother, passed away. For five days during the bedside vigil and ultimate burial I was determined that my small family would eat well, which meant, no junk food, in order to facilitate their ability to deal effectively with the stress and trauma. I prepared wholesome meals that Nana would have approved and this brought us together physically, spiritually and emotionally. For a short time we were reminded of, and grateful for, the nurturing relationship between food sharing and ancestry.

Aspects of nostalgia, memory and eating have been crucial within this research project and specifically in presenting cookery as a visual and metaphoric language. Adopting Levi-Strauss' approach to observing ritual and taboo as being reflective of society's myths, both positive and negative. Although not strictly adhering to the anthropological model put forward, the work submitted does employ the expression of oppositions that lies at the core of this approach, along with the notion that what we eat partly represents us. When applied to this model the visual language of cookery reveals an interconnected aesthetic and symbolic relationship between the bodies that eat, and the type of food that they consume.

The three theme areas of The Raw, The Cooked and The Rotted have provided a framework to present this, in context with the work of influential artists, and supporting theorists. Their diverse outputs have revealed relationships between notions of the self, other, religion, heritage and food. They in turn also present trauma, abject states and transgression, along with optimism and investigation as universal and intertwined within both visual and food language. With this, the present or absent body is seen via an inside/outside topography, as one that

engages, functions or breaks down like a machine; referring to rituals and repetitions that expose the social, cultural and biological functions of the individual and social body alike.

Artists and chefs alike present the meaning of food as something more than nutrition and established modes of communication. Their work and style reveal and reflect our society's distance from the fundamental act of food sourcing-cooking-sharing and its subsequent role as a social signifier.

The submitted work presents the body as a construct of our society, as one that consumes and is metaphorically consumed. This research project employs the language of cookery and eating to negotiate this territory with a view to locating the inner/outer and private/public body in context with physical, mental and emotional responses. This exchange/dialogue has informed several performances exploring the sensory, submissive, and psychological meanings behind eating that in turn point to relationships between, sex, death, religion, identity and all pervasive effects of consumer culture.

By combining memories of childhood experiences with references to professional and domestic cookery a mythological identity has been constructed. This identity is simultaneously revealed and concealed via processes that reference ritual and taboo in relation to socially proscribed bodily behaviour. It is also one that is self-elaborated but reflects a self/other dichotomy that contrasts with self/other distinctions within social and cross-cultural discourse. This identity/body has been described as an object masked, controlled and commoditised, an idea explored and also supported by theories within modern and postmodern discourse.

Throughout the course of this research I have encountered questions regarding contemporary performance projects that are influenced by technology and the consequences of that for the audience and the artist. My performances have also

presented a raw 'live' engagement with the audience, and a cooked 'edit' aesthetic within the final video presentation and reception of the work. This has been informed by Anne Marsh's investigations into performance as a mode of modern art production that draws on pre-modern, modern and instinctual ways of presenting the body in performance as relative to ourselves, others and society as a whole. Supporting sculpture and installation have here been considered as artefacts or relics that extend these narratives in context with historical performance strategies, and still life tradition.

The themes of bodily sensoria and the intersection of the inner (corporeal) and outer (societal) self are present throughout this project. Where the body is viewed in the context of a highly visual media-driven society in which the nexus between real and illusion, self and other, composition and decomposition are ever-present.

I have deliberately omitted some of the obvious associations to food and the body. Also, the subjects of cannibalism and metamorphosis are only alluded to, as these extreme manifestations of human behaviour are worthy of a separate future project. As food and its consequences for the body, become an increasingly urgent issue for our future, performance can also be considered capable of capturing a similar urgency via the body. These issues and methodologies combined describe a rich and contentious field for future investigations.

Appendix one: Bibliography

Adria, Ferranti., Soler, Juli., Adria, Albert. *A Day at elBuli : An insight into the ideas, methods and creativity of Ferran Adria*. Trans. de Edicion, Equipo. London: Phaidon Press Limited, 2008.

Anderson, Eugene, N. *Everyone Eats, Understanding Food and Culture*. New York: NY uni Press, 2005.

Barthes, Roland. *Mythologies*. Trans. Cape, Jonathan. London: Random House, 1972.

Bataille, Georges. *Story of the Eye*. [1928], Trans. Neugroschal, Joachim. Hammondsworth: Penguin Books, 1982.

Bidaine, Phillipe. ed. *Bruce Nauman*. Trans. Penwarden, C. Manchester: Cornerhouse Publications, 1998.

Biesenbach, Klaus. *Into Me/Out of Me*. Ostfildern: Hatje Cantz, 2006.

Bishop, Claire. Ed. *Documents of Contemporary Art*. London: Whitechapel, 2006.

Bryson, Norman. *Looking at the Overlooked: Four essays on Still Life Painting*. London: Reaktion Books Ltd, 1990.

Burton, Johanna. Ed. *Cindy Sherman*. Cambridge: MIT Press, 2006.

Carlson, Marvin. Ed. *Performance: A Critical Introduction*. 2nd ed. New York: Routledge, 2004.

Chamberlain, Lesley. Ed. *Futurist Cookbook (La Cucina Futurista)*. Trans. Brill, Suzanne. United Kingdom: Trefoil Publications Ltd, 1994.

Clarke, Alison. *Tupperware: The Promise of Plastic in 1950's America*. Washington: Smithsonian Institution Press, 1999.

Counihan, Carole., Van Esterik, Penny. Eds. *Food and Culture: A Reader*. New York: Routledge, 1997.

Dziewior, Y. Ed. *Paul McCarthy videos, 1970-1997*. New York: D.A.P./Distributed Art Publishers Inc, 2003.

Fergusson, Russel. Ed. *Out of Actions: Between Performance and the Object 1949-1979*. New York: Thames & Hudson, 1998.

Fergusson, Russel., Baldessari, John. Eds. *Discourses: Conversations in Postmodern Art and Culture*. New York: New museum of Contemporary Art, 1990.

Burton, Johanna. Ed. *Cindy Sherman*. Cambridge: MIT Press, 2006.

Hoffmann, Jens., Jonas, Joan. Eds. *Perform*. London: Thames & Hudson Ltd, 2005.

Hooks, Bell. *Black Looks Race and Representation*. Cambridge: South End Press, 1992.

Jones, Amelia. *Self/Image: Technology, Representation and the Contemporary Subject*. New York: Routledge, 2006.

Jury, Louise. Search, "Bed Antony Gormley" Online. 10 Jun. 2009
<http://www.independent.co.uk/news/uk/this-britain/how-antony-gormley-made-his-bed-534594.html>

Kelly, Ian. *Cooking for Kings*, London: Short Books, 2004.

- Kraus, Rosalind., Bois, Yve-Alain. *Formless*, Cambridge: MIT Press, 1999.
- MacClancy, Jeremy. *Consuming Culture*. New York: Henry Holt and Company Inc, 1992.
- Mack, John. *Masks and the Art of Expression*. London: British museum, 1994.
- Marsh, Anne. *Body and Self*, Oxford: Oxford University Press, 1993.
- Marte, Isabelle. Ed. *Documenta Kassel 16/06-23/09 2007*. Koln: Taschen, 2007.
- Matin Exposito, Alberto., Sanchez Paso, Jose A., Perena Vicente, Belen., Insua, Lila., Wigley, Tessa. *To Eat or not to Eat*. Salamanca: Centro de Arte de Salamanca, 2003.
- Maruska, Svasek. *Anthropology, Art and Culture Production*. London: Pluto Press, 2007.
- McEvelley, Thomas. *Art and Otherness*. New York: McPherson and co, 1992.
- Miglietti, Francesca A. *Extreme Bodies, The Use and Abuse of the Body in Art*. New York: St. Martins Press, 2003.
- Pollan, Michael. *In Defence of Food*. London: Penguin Books Ltd, 2008.
- Probyn, Elspeth. *Carnal Appetites, Food Sex Identities*. London: Routledge, 2000.
- Scapp, Ron., Seitz, Brian. Eds. *Eating Culture*. Albany: State uni New York press, 1998.
- Schneider, Norbert. *Still Life*. London: Taschen, 2003.

Segal, Robert. Ed. *The Myth and Ritual Theory*. Oxford: Blackwell Publishers Ltd, 1998.

Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. London: Duke University Press, 1993.

Tester, Kieth. Ed. *The Flaneur*. London: Routledge, 1994.

Tythacott, Louise. *Surrealism and the Exotic*. New York: Routledge, 2003.

Vergine, Lea. *Body Art and Performance, The body as Language*. Milan: Skira Editore, 2000.

Viso, Olga. *Mendietta*. Washington: Hatje Cantz, 2004.

Webb, Jennifer. Ed. *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art*. Queensland Art Gallery, 1999.

Wiess, Allen S. "Edible Architecture: Cannibal Architecture." *Eating Culture*. Eds. Scapp, Ron., Seitz, Brian. Albany: State uni New York press, 1998.

Woods, Tim. *Beginning Postmodernism*. Manchester: Manchester UP, 1999.

Appendix two: Submitted work

Self Serve, 2007

12 min video, DVD loop, stereo sound

Mighty White, 2008

10 min video, DVD loop

Meat Now-man, 2009

10 min video, DVD loop

Live-feed, 2009

35 min video, DVD loop, stereo sound, subtitles

History of Histories, 2008-9

15 min video, DVD loop, stereo sound

Brigade, 2007-9

Wallpaper, cardboard, wax

15 cm (h) x 10 cm (w)

Below the Salt, 2009

Linen, apples, glucose, salt

Becoming, 2009

Porcelain, photographs, royal icing, paint, cachous

Appendix three: List of illustrations

Figure: 1

Andrew Rewald, *That in Itself*, 2005

Figure: 2

Andrew Rewald, *Everyone and Nobody*, 2005

Figure: 3

Andrew Rewald, *Everyone and Nobody*, 2005

Detail

Figures: 4-5

Mona Hatoum, *Corps Etranger* (Strange Body), 1994

Sourced from Internet, 29.6.09: article title, *Hatoum at The New Museum*, by David Gibson. <http://bydavidgibson.blogspot.com/1998/01/mona-hatoum-at-new-museum.html>

Figure: 6

Mella Jaarsma, *Hi Inlander* (*Hello Native*), 1998-99

Scanned from: *De Mee-Loper/The Follower*, Mella Jaarsma. Artoteek The Hague, 2006, p. 7

Figure: 7

Andrew Rewald, *Below the Salt* (detail), 2009

Figure: 8

Andrew Rewald, *Platter*, (installation view and detail), 2009

Gallery 6_A Hobart

50 cm (l) x 30 cm (w) x 140 cm (h)

Figure: 9

Rirkrit Tirivanija, *Fladder Soup*, 1993

Scanned from: *Eating Culture*. Albany, State uni New York press, 1998, p. 155

Figures: 10-11

Andrew Rewald, *Mighty White*, 2008

Performance documentation.

Figure: 12

Catherine Bell, *Felt is the Past Tense of Feel*, 2006

Scanned from: exhibition catalogue *Love Bites*. Hobart, Plimsoll Gallery, 2009, p. 4.

Figure: 13

Cindy Sherman, *Untitled #236*, 1987/1990

Scanned from: *Cindy Sherman Retrospective*. London, Thames and Hudson, 1997, p. 161.

Figure: 14

Cindy Sherman, *Untitled #175*, 1987

Scanned from: *Cindy Sherman Retrospective*. London, Thames and Hudson, 1997, p. 141.

Figures: 15-16

Andrew Rewald, *History of Histories*, 2008-9

Video DVD 10 mins, stereo sound

Figure: 17

Janine Antoni, *Chocolate Gnaw* and *Lard Gnaw*, 1992

Sourced from Internet 29.06.09: article title, *The Art of Food*, by Fan Zhong.
<http://www.interview.com/blogs/art/2009-04-29/food-art/>

Figure: 18

Piero Manzoni, *Merda d'artista (Artist Shit)*, 1961

Scanned from: *To Eat or Not to Eat*. Salamanca, Centro de Arte, 2003, p. 355.

Figure: 19

Wim Delvoye, *Cloaca*, 2000

Sourced from Internet 29.06.09

<http://www.cloaca.be/machines.htm>

Figure: 20

Wim Delvoye, *Cloaca*, 2000 (detail)

Sourced from Internet 29.06.09

<http://www.impactlab.com/2008/09/15/cloaca-the-poo-machine/21827/>

Figure: 21

Antony Gormley, *Bed*, 1980-1

Sourced from Internet 29.06.09

Bread and paraffin wax, 280 mm (h) x 2200 mm (l) x 1680 mm (w)

Collection Tate Gallery London

Figures: 22-4

Andrew Rewald, *Live-feed*, 2009

Performance documentation, Gallery Six_A Hobart

Figures: 25-6

Andrew Rewald, *Becoming*, 2009

2/4 plates

Figure: 27
Giovanni Bernini, *Ecstasy of St. Theresa* (detail), 1652
Sourced from Internet 29.06.09
<http://libraridan.wordpress.com/2008/07/>

Figures: 28-9
Mona Hatoum, *Deep Throat*, 1996
Scanned from: *To Eat or not to Eat*, Salamanca, Centro de Arte, 2002
Table, chair, glass, plate, fork, knife, television, tablecloth
89 cm x 85 cm x 130 cm

Figure: 30
Ana Mendieta, *Untitled* (Death of a Chicken), 1972
Scanned from: *Mendieta*, Washington, Hatje Cantz, 2004, p. 153

Figure: 31
Pablo Picasso, *Les Femmes d'Alger*, 1907
Scanned from: *Pablo Picasso, A Retrospective*, New York, Museum of Modern Art,
1980, p. 99
Oil on canvas 2.34 x 2.33 m

Figure: 32
Bruce Nauman, *Art Make-Up No1: White*, 1967
Scanned from: *Bruce Nauman*, Manchester, Cornerhouse Publications, 1998, p. 110

Figures: 33-4
Andrew Rewald, *Meat Now-man*, 2009
Performance Video stills
10 mins DVD loop

Figures: 35-6
Paul McCarthy, *Tubbing*, 1975
Scanned from: *Paul McCarthy, Head Shop/Shop Head, Works 1966-2006*, Stockholm, Moderna Museet, 2006, pp. 199-201 Video,
26:59 mins
Collection of the Artist

Figure: 37
Ferrer Adria, *elBulli, Roses*, 2007
Scanned from: *Documenta, Kassel 16/06-23/09 2007*. Köln, Taschen, 2007, p. 204

Figure: 38

Ferran Adria, Spinning Isomalt and olive oil caramel

Scanned from: *A Day at elBuli: An insight into the ideas, methods and creativity of*

Ferran Adria. London, Phaidon Press Limited, 2008, p. 170

Figure: 39

Daniel Spoerri, *City Gallerie Restaurant*, 1965

Scanned from: *To Eat or Not to Eat*. Salamanca. Centro de Arte de Salamanca, 2003, p.78

Figure: 40

Pastry in the form of Chinese, Gothic and Indian architectural types, by
Antonin Careme

Scanned from: *Eating Architecture*. Cambridge, MIT Press, 2004, p. 198

Figure: 41

Andrew Rewald, *Self Serve*, 2007

Performance video still

12 min DVD loop, stereo sound

Figure: 42

Andrew Rewald, *Brigade*, 2007-9

Figure: 43

Andrew Rewald, *Brigade*, 2007-9

Detail (1/150)

Figure: 44

Daniel Spoerri, *Tableaux-Pièges, Restaurent de la City-Galerie*, 1965

Sourced from Internet 29.06.09

<http://www.artmargins.com/content/feature/hatch.html82x82cm>,

Collection Helga Hahn, Cologne.

Endnotes

Hooks Bell. *Black Looks, Race and Representation*. Cambridge: South End Press, 1992. p. 27

² Tirivanija's strategy of relating to a place as part of the work is something I attempted with a public performance which is discussed in chapter two. I was not successful in applying a Relational Aesthetics approach to this research but this artist has remained an important reference for seeking more appropriate means of exploring relationships between social narratives and public interaction.

³ Tythacott, Louise. *Surrealism and the Exotic*. New York: Routledge, 2003. pp. 2-7

⁴ This is the appropriation of non-Western cultural knowledge reinterpreted and applied to our Western needs and agenda's.

⁵ Marsh, Anne. *Body and Self*, Oxford: Oxford University Press, 1993, p. 7-

⁶ Carlson, Marvin. Ed. *Performance: A Critical Introduction*. 2nd ed. New York: Routledge, 2004, p. 6

⁷ Being a utopian idealist, Tupper developed a product to solve food storage and hygiene problems for the modern household, believing that each would only need one complete set for life. The designs were inspired by Futurist imagery and theory. As the founding movement of the twentieth century, Futurism responded to modernisation, focusing on dynamism and change with optimism for technology and its effects on human consciousness.

⁸ Clarke, Alison. *Tupperware: The Promise of Plastic in 1950's America*. Washington: Smithsonian Institution Press, 1999, p. 21

⁹ The term *bricolage* is not used in *The Culinary Triangle*, however it does relate to the approach taken with this project, of taking elements from 'life' and interpreting them to my own needs.

¹⁰ Fergusson, Russel., Et all. *Discourses: Conversations in Postmodern Art and Culture*. New York, 1990, p. 205

¹¹ Russo refers to this in context with cinema.

¹² Although my sexuality partly defines who I am, in this project the politics of Queer art do not feature.

-
- ¹³ Bishop, Claire. Ed. *Documents of Contemporary Art*. London: Whitechapel, 2006, p. 84
- ¹⁴ Bishop, Claire, 2006, p. 84
- ¹⁵ Carlson, Marvin, 2004, p.133
- ¹⁶ Carlson, Marvin, 2004, p.132
- ¹⁷ Miglietti, Francesca A. *Extreme Bodies: The Use and Abuse of the Body in Art*. New York: St. Martins Press, 2003, p. 19
- ¹⁸ Marsh, Anne, 1993, p. 96
- ¹⁹ Marsh, Anne, 1993, p. 96
- ²⁰ Vergine, Lea. *Body Art and Performance, The body as Language*, Milan: Skira Editore, 2000, p. 15
- ²¹ Jones, Amelia. *Self/Image: Technology, Representation and the Contemporary Subject*. New York: Routledge, 2006, p. 156
- ²² Ewington, Julie. "The Problem of Location". Webb, Jennifer. Ed. *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art*. Queensland Art Gallery, 1999, p. 62
- ²³ Ewington, Julie, 1999, p. 62
- ²⁴ Pollan, Michael. *In Defence of Food*. London: Penguin Books Ltd, 2008, p. 116-35
- ²⁵ These are processes discussed at length in chapter four.
- ²⁶ Anderson, Eugene, N. *Everyone Eats, Understanding Food and Culture*. New York: NY uni Press, 2005, p. 128
- ²⁷ Nadav, Ron, meeting. Hobart. 10th March 2009
- ²⁸ Anderson, Eugene, 2005 p. 128
- ²⁹ *Ceelite* is a brand name for thin flexible plastic panels made from Light Emitting Capacitor (LEC) technology.
- ³⁰ Hoffmann, Jens., Jonas, Joan. Eds. *Perform*. London: Thames & Hudson Ltd, 2005, p. 170
- ³¹ Scapp, Ron., Seitz, Brian. Eds. *Eating Culture*. Albany: State uni New York press, 1998, p. 155-6
- ³² Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. London: Duke University Press, 1993, p. 23
- ³³ Stuart, Susan, 1993, p. 23

-
- ³⁴ *The Cook, The Thief, his Wife and her Lover*. Dir. Peter Greenaway. Universal Films, 1990.
- ³⁵ Castro Florez, Fernando. "An Essay on Vomit (and Other Considerations on Contemporary Art)." Matin Exposito, Alberto. Et all. *To Eat or not to Eat*. 2003, p. 234
- ³⁶ Foster, Hal. "Obscene, Abject, Traumatic." Burton, Johanna. Ed. *Cindy Sherman*. Cambridge: MIT Press, 2006, p. 186-7
- ³⁷ Kraus, Rosalind. Bois, Yve-Alain. *Formless*, Cambridge: MIT Press, 1999, p.
- ³⁸ *The Exorcist*. Dir. William Friedkin. Warner Bros, 1973
- ³⁹ This work was produced early 2008, the second of five video/performances.
- ⁴⁰ McEvelley, Thomas, 1992, p136-7
- ⁴¹ McEvelley, Thomas.1992, p136-7
- ⁴² Vergine, Lea, 2000, p. 8
- ⁴³ Biesenbach, Klaus. *Into Me/Out of Me*. Ostfildern: Hatje Cantz, 2006, p. 7-13
- ⁴⁴ Scapp, Ron., Seitz, Brian. Eds.1998, p. 142-52
- ⁴⁵ In order to express the value of the object, its sale price, according to its weight in grams, is linked to the price of gold and can fluctuate according to market forces.
- ⁴⁶ Cloaca is also a zoological term for the posterior opening of animals.
- ⁴⁷ Jury, Louise, "How Antony Gormley made his bed". Friday 26 November 2004.
- ⁴⁸ The author refers to Gormley's Catholic spirituality.
- ⁴⁹ Jury, Louise, 2004.
- ⁵⁰ Bataille, Georges. *Story of the Eye*, Trans. Neugroschal, Joachim. Hammondsworth: Penguin Books, 1982, pp. 49-53
- ⁵¹ Sontag, Susan, "The Pornographic Imagination". Bataille, Georges. *Story of the Eye*. Hammondsworth: Penguin Books, 1982, p. 84
- ⁵² Sontag, Susan, 1982, pp. 83-4
- ⁵³ Sontag, Susan, 1982 pp.102-3
- ⁵⁴ Sontag, Susan, 1982 p.103
- ⁵⁵ MacClancy, Jeremy. *Consuming Culture*. New York: Henry Holt and Company Inc, 1992, p. 2
- ⁵⁶ Probyn, Elspeth. *Carnal Appetites, Food Sex Identities*. London: Routledge, 2000, p.

-
- ⁵⁷ *Like Water for Chocolate*, Dir. Alfonso Arau. Warner Distributors. 1992
- ⁵⁸ Jones, Amelia. 2006, p. 156
- ⁵⁹ Brigade and Self Serve are discussed in detail in chapter four.
- ⁶⁰ Fergusson, Russel. Ed. *Out of Actions, Between Performance and the Object 1949-1979*. New York: Thames & Hudson, 1998, pp. 97-8
- ⁶¹ Tythacott, Louise, 2003, p. 85
- ⁶² This approach is further informed by Marcel Duchamp's conceptual stance, that artists take visual cues from experience and materials in real life, a strategy that led to the ready-made sculptures from already existing objects, and to real life activities being considered as art.
- ⁶³ Marsh, Anne, 1993, p. 7
- ⁶⁴ Carlson, Marvin, 2004, p. 162
- ⁶⁵ Carlson, Marvin, 2004, p. 6
- ⁶⁶ Carlson, Marvin, 2004, p. 6
- ⁶⁷ Viso, Olga. *Mendietta*. Washington: Hatje Cantz, 2004, p. 11-44
- ⁶⁸ Viso, Olga, 2004, p. 64-5
- ⁶⁹ Tythacott, L, 2003, p. 74
- ⁷⁰ *Les Demoiselles d' Avignon* by Pablo Picasso, Private Life of a Masterpiece Series 3. DVD. Learning Essentials, 2004.
- ⁷¹ Tythacott, Louise, 2003, p.59
- ⁷² Tythacott, Louise, 2003, p.59
- ⁷³ Woods, Tim. *Beginning Postmodernism*. Manchester: Manchester UP, 1999, p. 30-33
- ⁷⁴ Woods, Tim, 1999, p. 31
- ⁷⁵ Woods, Tim, 1999, p. 31
- ⁷⁶ Jones, Amelia, 2006, pp. 89-95
- ⁷⁷ Frisby, David. "The flaneur in social history." Tester, Keith. Ed. *The Flaneur*. London: Routledge, 1994, pp. 82-7
- ⁷⁸ Frisby, David, 1994, p. 8
- ⁷⁹ Tester, Kieth, *The Flaneur*. London: Routledge, 1994, p.7
- ⁸⁰ Tester, Kieth, 1994, p.6
- ⁸¹ Gordon Ramsey is a celebrity chef most noted for having an egotistical and abusive manner.

-
- ⁸² Nauman produced a series of four films with each one an overlaying of colour in sequence from white to red, green then black.
- ⁸³ Bidaine, Phillipe. Ed. *Bruce Nauman*. Trans. Penwarden, C. Manchester: Cornerhouse Publications, 1998, pp. 110-11
- ⁸⁴ Fergusson, Russel. 1998, p.243
- ⁸⁵ Dziewior, Y, Ed. *Paul McCarthy Videos, 1970-1997*. New York: D.A.P./Distributed Art Publishers Inc, 2003, p.40
- ⁸⁶ Corbiera, Dario. "To Eat or not to Eat: Eat, Create, Think, Enjoy". Matin Exposito, Alberto. Et all. 2003, p.19
- ⁸⁷ Chamberlain, Lesley. Ed. *Futurist Cookbook*. United Kingdom: Trefoil Publications Ltd 1989, p. 9
- ⁸⁸ Chamberlain, Lesley. 1989, p. 125-6
- ⁸⁹ Chamberlain, Lesley, 1989, p. 38-9
- ⁹⁰ Marinetti claimed there was too much pasta in the Italian diet, calling it the absurd Italian gastronomic religion. This also had a political dimension and worked as Fascist propaganda to promote Italian rice over imported wheat.
- ⁹¹ Marte, Isabelle. Ed. *Documenta Kassel 16/06-23/09 2007*. Koln: Taschen, 2007, p. 204
- ⁹² Isomalt is a natural sweetener produced from Sugarbeets.
- ⁹³ Adria, Ferran, Et all. *A Day at elBuli : An insight into the ideas, methods and creativity of Ferran Adria* Trans. de Edicion, Equipo. London: Phaidon Press Limited, 2008, p. 171
- ⁹⁴ Adria, Ferran. Et all. 2008, p. 41-2
- ⁹⁵ Hartung, Elisabeth. "Food, Art and communication, Food as a New Model of Art Reception" Matin Exposito, Alberto. Et all. *To Eat or Not to Eat*. Salamanca: Centro de Arte de Salamanca, 2003, p. 79
- ⁹⁶ Levi-Strauss, Claude. "The Culinary Triangle." Counihan, Carole,. Van Esterick, Penny. Eds. *Food and Culture: A Reader*. New York: Routledge, 1997, p. 2
- ⁹⁷ Chamberlain, Lesley. Ed. 1994, p. 40
- ⁹⁸ Chamberlain, Lesley. Ed. 1998, p. 40
- ⁹⁹ Barthes, Roland. *Mythologies*. Trans. Cape, Jonathan. London: Random House, 1972, p.78

-
- ¹⁰⁰ Early versions of the modern restaurant/Bistro, the street-side stall, rapidly became part of urban Paris life after the French Revolution when many chefs found themselves liberated from the kitchens of the aristocracy and out of work.
- ¹⁰¹ Kelly, Ian. *Cooking for Kings*, London: Short Books, 2004, 2001 p. 38.
- ¹⁰² Scapp, Ron. Seitz, Brian. Eds. 1998. p. 161
- ¹⁰³ Segal, Robert. Ed. *The Myth and Ritual Theory*. Oxford: Blackwell Publishers Ltd, 1998, p. 347
- ¹⁰⁴ Maruska, Svasek. *Anthropology, Art and Culture Production*. London: Pluto Press, 2007, p. 30
- ¹⁰⁵ Segal, Robert, ed. 1998, p. 12
- ¹⁰⁶ Vergine, Lea, 2000, p. 7
- ¹⁰⁷ McEvelley, Thomas. *Art and Otherness*. New York: McPherson and Co, 1992, p. 148
- ¹⁰⁸ Segal, Robert, Ed. 1998, p. 12
- ¹⁰⁹ Schneider, Norbert. *Still Life*. London: Taschen, 2003, p. 77
- ¹¹⁰ Schnieder, Norbert, 2003, pp. 77-79
- ¹¹¹ Schneider, Norbert, 2003, p. 79
- ¹¹² Wiess, Allen S. "Edible Architecture: Cannibal Architecture." *Eating Culture*. Scapp, Ron., Seitz, Brian. Eds. 1998, p. 165
- ¹¹³ Bryson, Norman. *Looking at the Overlooked, Four essays on Still Life Painting*. London: Reaktion Books Ltd, 1990, p. 61

Community/Professional Service, Employment

- 2009 Volunteer/casual employee, Detached, Hobart
- 2008 Board member, Six_A artist run space, Hobart
- 2007 Casual tutor in Sculpture, University of Tasmania
- 2006 Research assistant to Prof Pat Hoffie, Griffith University, Brisbane
- 2004-5 Studio assistant to Sebastian Di Mauro, Brisbane

Qualifications

- 2007-9 Research Masters in Fine Art, University of Tasmania, Hobart
- 2005 First Class Honours in Fine Art, Griffith University, Brisbane
- 2000-3 Bachelor of Visual Art in Fine Art, Griffith University, Brisbane

Solo Exhibitions

- 2009 MFA exhibition, Plimsoll Gallery, Hobart
- 2009 *Expanded Need-Extended Desire*, Six_A, ARI, Hobart
- 2008 *Best Before: Future Past*, Bundaberg Regional Art Gallery, Bundaberg
- 2007 *Best Before*, Raw Space Galleries, Brisbane
- 2004 *The Thing in Itself*, Soap Box Gallery, Brisbane

Group Exhibitions

- 2009 *X Factor*, College Gallery, Southbank Brisbane
- 2008 *Membrane*, Keynote Exhibition Next Wave Festival, Federation Square Melbourne, curators Jeff Khan and Ulanda Blair
- 2007 *The Reel: Short Film and Video*, Six_A ARI, Hobart
- 2006 *Hatched*, Perth Institute of Contemporary Art, Perth
- 2006 *Fresh Cut*, Institute of Modern Art, Brisbane, curators Vanessa McRae and David Broker
- 2005 *Collaboratum*, Metro Arts, Brisbane, coordinated by Prof Pat Hoffie and Dr Rex Butler

Residencies, Competitions and Prizes

- 2009 Time_Place_Space 6, Residency in conjunction with Performance Space Sydney at QUT Creative Arts Precinct, Brisbane, funded by Australia Council for the Arts, and Arts Queensland
- 2008 Short listed for Public Art, Logan Rd redevelopment, Brisbane City Council
- 2006 Queensland Artworkers Alliance Art Prize, Raw Space Gallery, Brisbane

Articles and citations

- 2009 Gregg, Simon, 2009, 'Right now I am unravelling: notes on the 2008 Next Wave Festival,' *Artlink*, vol. 28, no. 4
- 2008 Morrell, Tim, 2008, 'Smart Art,' *Australian Art Collector*, vol. 45, no. 3, pp. 166-167
- 2006 Helmich, Michele, 2006, 'Fresh Cut 2006,' *Machine*, vol. 1, no. 4
- 2006 Bela, Debra, 2006, 'Quite artistic, clever sausage,' review of Fresh Cut, *Courier Mail*, BAM, p. 7
- 2005 Campbell, Jess, 2005, *Collaboratum UQCA @ Metro*, University of Queensland, Brisbane
- 2004 Butler, Sally, 2004, 'Counterbalance' graduate exhibition review, *Artlink*, vol. 24, no.1